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HANDEL

# MESSIAH

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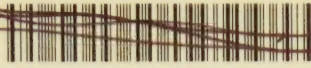
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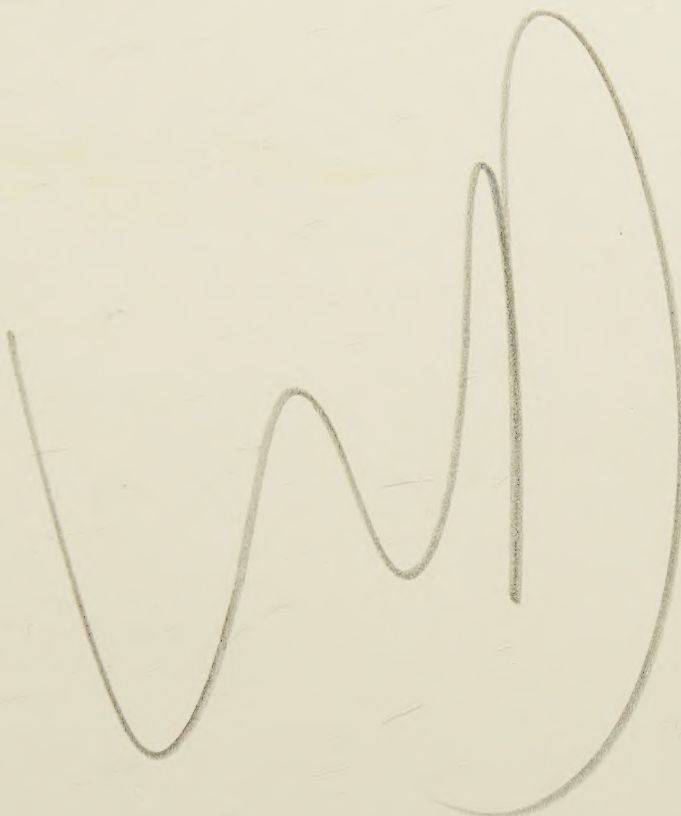
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Malcolm

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HANDEL

# Messiah

1741

a sacred oratorio for soprano, alto, tenor & bass soli,

SATB & orchestra

*Edited by Ebenezer Prout*

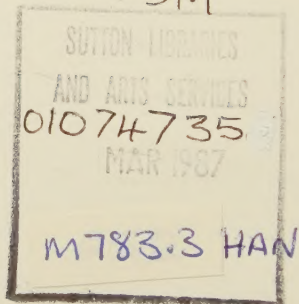
**NOVELLO & COMPANY LIMITED**

Borough Green Sevenoaks Kent

Printed in Great Britain

Cat.No. 07 0134 03

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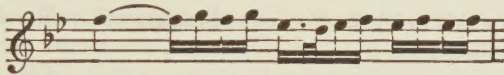


# PREFACE

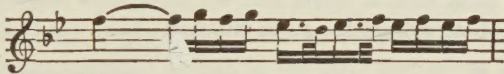
THE present edition of the vocal score of the "Messiah" agrees in its text with the new edition of the full score which I have prepared at the request of the publishers. Of the need of a revised text I have spoken in detail in the preface to the full score, to which readers are referred; it will suffice to say here that the older editions are, without one exception, so inaccurate as to give in many places a most incorrect representation of what Handel really intended.

The text here given is founded upon Handel's autograph—now readily accessible through the photo-lithographed facsimiles—and contemporary transcripts by the composer's amanuensis, Christopher Smith. A collation of these sources has necessitated a very large number of changes in the text both of the vocal and instrumental parts. These are fully noted in the preface to the full score; attention may here be called to a few of the more striking.

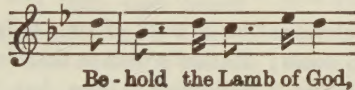
In the chorus, "His yoke is easy," Handel's figure—



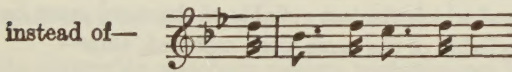
is incorrectly given—



in all editions nearly every time it occurs. In "Behold the Lamb of God," at bar 16, every edition has in the treble—



Be - hold the Lamb of God,



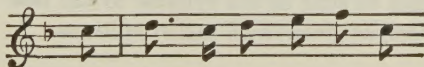
instead of—

In both cases the autograph is perfectly distinct; the mistakes were made at first in the earliest published edition (Randall and Abell's, 1767, though known as Walsh's) of the score, and have been copied without hesitation by all subsequent editors. Similar corrections have been necessary in "Lift up your heads." In bars 27 to 29 Handel writes three times—



Who is this King of Glo - ry?


which appears incorrectly in all editions, thus—



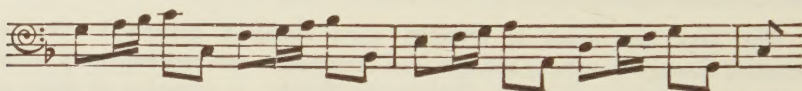


and in the following bars Handel wrote—

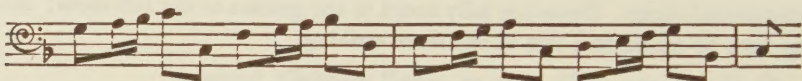


with two quavers (not ) for the word "of."

A still more important mistake occurs in the bass of bars 69 and 70. All editions have—

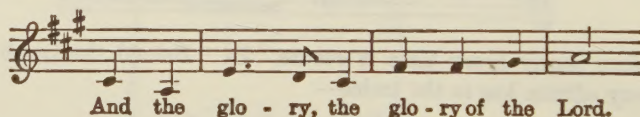


whereas Handel wrote—

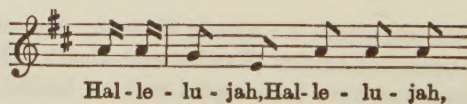


These examples, which are but a few out of many, will suffice to show the need of a revised and purified text.

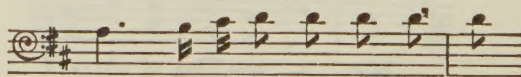
In his treatment of the words Handel often follows the Italian method, and when one word ends with a vowel and the next word begins with one, he writes only one note for both syllables, *e.g.*, in No. 4—



Just as we can sing "glorious" as a word of two syllables, it is equally easy to sing "glo-ry of" to two notes; Handel's text is therefore restored here. Similar passages will be found in the "Hallelujah" (alto, bar 24; treble, bar 30; bass, bars 31 and 32) in each of which the last syllable of the word must be sung to the same note as the first syllable of the same word repeated, thus—



One more instance of the same procedure will be found in the final chorus, where Handel wrote throughout—



Bless - ing and hon-our, glo-ry and power,

where "-ry and" must be sung as one syllable to the last quaver of the bar, and not to two semiquavers, as given in all earlier editions.

It is well-known to those who have studied the subject that double dots were never, and dotted rests very seldom used in Handel's time, and that consequently the music, if played strictly according to the notation, will in many places not accurately reproduce the composer's intentions. In all such cases I have felt it my duty to give the notes in this edition, not as Handel wrote them, but as he meant them to be played. The full discussion and explanation of these points will be found in the preface to the full score; among the more important examples of this procedure may be instanced the Introduction of the Overture, the recitative, "Thus saith the Lord," and the choruses, "Behold the Lamb of God" and "Surely He hath borne our griefs."

The indications of *piano* and *forte* are for the most part by Handel himself; many of these are wanting in nearly all existing editions. In some cases I have thought it advisable to supplement them, as it is well-known that it was formerly the custom to leave much more to be taught by the conductor at rehearsal than is the case at the present day. For the metronome marks I am responsible; they are not to be necessarily taken as absolutely binding, but only as suggestions of what appears to me to be the suitable *tempo*.

The pianoforte accompaniment is to a great extent new. Of the older arrangements by Dr. Clarke, afterwards Clarke-Whitfield (1809), and Vincent Novello, but little use could be made, chiefly because they were not so much accompaniments as transcriptions, in which the whole of the voice-parts were included—a method which often necessitated the omission of important features of the orchestration. Besides this, the frequent employment of full chords for the left hand in the lower part of the instrument, common enough in the early part of the last century, is not only contrary to modern usage, but produces a most unpleasant effect.

No attempt has been made to introduce Mozart's contrapuntal additions—*e.g.*, in such movements as "O thou that tellest" or "The people that walked in darkness"—into the accompaniment: first, because it would render it unduly difficult for ordinary use; and secondly, because I have preferred to give Handel's text pure and simple, as far as possible. But I have, of course, filled up the harmony in all cases in which the score contained nothing but a figured bass.

\* It is the invariable custom in modern performances to omit a few numbers in the second and third parts of the oratorio. For the sake of completeness these movements are here relegated to an Appendix, in order that the numbers actually performed may follow one another continuously.

London, October, 1902

EBENEZER PROUT

\* The numbers formerly included in the appendix have been restored to their original positions, and the paging now agrees with the pocket edition.

December, 1942

NOVELLO AND COMPANY, LIMITED



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23	He was despised ... ..	83	35	Let all the angels of God ...Chorus	124
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29	Thy rebuke hath broken His heart Recit.	111	41	Let us break their bonds asunder Chorus	148
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46	Since by man came death ...Chorus	172	51	But thanks be to God ... ..	184
47	Behold, I tell you a mystery ... Recit.	175	52	If God be for us ... ..	190
48	The trumpet shall sound ... Air	175	53	Worthy is the Lamb ... ..	196
49	Then shall be brought to pass... Recit.	182			



# PART I.

## OVERTURE.

No. 1.

*Grave.* ♩ = 60.

*f* (2nd time *p*)

1. 2.

10

*Allegro moderato.* ♩ = 116.

*f*

*tr*

L.H.

90

A

*mf*

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Handel's Messiah.—Novello's Edition.

8333

First system of musical notation, measures 25-30. The key signature is one sharp (F#). The music is written for a grand staff (treble and bass clefs). Measure 25 starts with a treble clef and a key signature of one sharp. The bass clef part begins in measure 26. Measure 30 is marked with the number 30.

Second system of musical notation, measures 31-36. Measure 34 is marked with the letter 'B' and the dynamic marking 'f' (forte). Measure 36 is marked with the number 40.

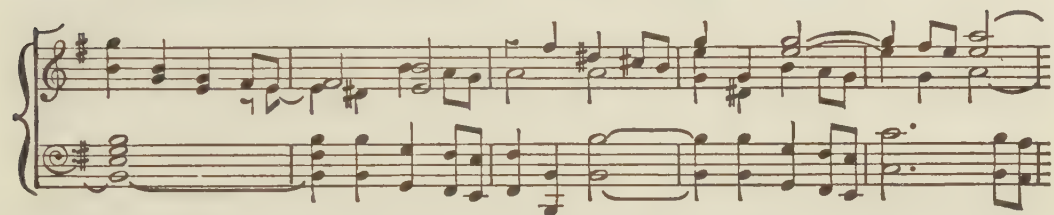
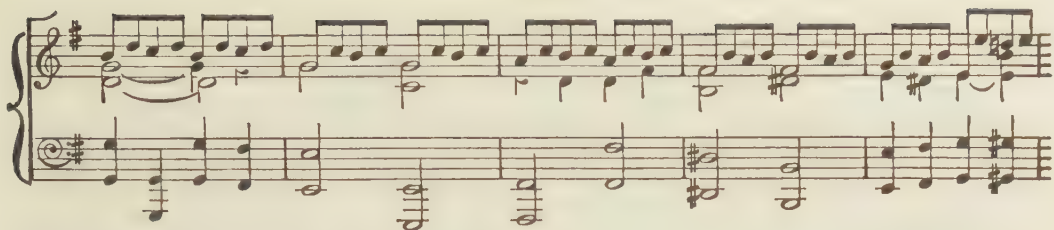
Third system of musical notation, measures 37-42. Measure 42 is marked with the number 40.

Fourth system of musical notation, measures 43-48. Measure 48 is marked with the letter 'C'.

Fifth system of musical notation, measures 49-54. Measure 54 is marked with the number 50.

Sixth system of musical notation, measures 55-60. Measure 58 is marked with the dynamic marking 'mf' (mezzo-forte). Measure 60 is marked with the number 60.

Seventh system of musical notation, measures 61-66. Measure 64 is marked with the letter 'D' and the dynamic marking 'cres.' (crescendo). Measure 66 is marked with the number 70.





## No. 2.

## RECITATIVE.—COMFORT YE MY PEOPLE.

*Larghetto e piano.* ♩ = 72.

The musical score is written for a Tenor voice and piano accompaniment. It is in the key of D major (indicated by two sharps) and common time (C). The tempo and dynamics are marked as *Larghetto e piano* with a quarter note equal to 72 beats per minute.

The score is divided into several systems, each with a vocal line and a piano accompaniment line. The lyrics are written below the vocal line.

**System 1:** The piano accompaniment begins with a series of chords and moving lines. The Tenor line is silent.

**System 2:** The Tenor line enters with the lyrics "Comfort ye, com - - - fort ye . . My people,". The piano accompaniment continues with chords and moving lines. Dynamics include *fp* (fortissimo piano) and *p* (piano).

**System 3:** The Tenor line continues with "com - fort ye, com - - - fort ye My people,". The piano accompaniment continues. Dynamics include *ad lib.* (ad libitum), *A a tempo.* (Allegretto a tempo), *a tempo.*, *p*, *simili.* (simile), and *fp*. A measure rest of 10 is indicated.

**System 4:** The Tenor line continues with "saith your God, saith your God. Speak ye". The piano accompaniment continues. Dynamics include *fp*, *mf* (mezzo-forte), *simili.*, and *p*.

**System 5:** The Tenor line continues with "com-fort-a-bly to Je - ru - salem, speak ye com-fort-a-bly to Je - ru - salem, and". The piano accompaniment continues. Dynamics include *mf*.

**B**

cry un - to her, that her war - fare, her war - fare is ac -

*p*

80

- complish'd, that her in - l - qui - ty is par-don'd, that her in -

*v*

*d*

. i - qui - ty is par - don'd.

*mf*

**C**

The voice of him that cri-eth in the wil - derness, "Pre-pare ye the way of the

*f*

80

Lord, make straight in the des-ert a high-way for our God."

\* Handel's MS. has F, the Dublin score D.

## No. 8.

## AIR.—EV'RY VALLEY SHALL BE EXALTED.

*Andante.* ♩ = 80.

*f*

*tr tr tr*

*p f p f*

TENOR. A

Ev - 'ry val - ley, ev - 'ry val - ley . .

*tr*

*f p*

10

. . . shall be ex - alt - ed, shall be . . . ex - alt - . .



ed, shall be ex - alt - ed, shall be ex - alt

*f* *p*

20

ed, and ev - ry

*f*

moun-tain and hill . . made low, the crook-ed straight,

*p*

and the rough places plain, the crook-ed

30

straight, the crook - ed straight, and rough places plain,

*cres.* *p* *simili.*

and the rough places plain.

Ev-'ry val-ley, ev-'ry val-ley . . shall be ex-alt - -

ed, ev-'ry val-ley, ev-'ry val-ley . .

. . . shall be ex-alt - - ed, and ev-'ry mountain and

hill made low, the crook-ed straight, the

crook-ed straight, the crook-ed straight, and the rough pla-ces plain,

and the rough places plain, and the rough places plain,

the crook-ed straight, and the rough pla-ces plain.

*ad lib.* *E*

*p colla voce.* *f a tempo.*

*tr tr tr tr tr tr*

*f p f*



## No. 4.

## CHORUS.—AND THE GLOBY OF THE LORD.

*Allegro. ♩ = 100.*

*f*

SOPRANO.

ALTO.

TENOR.

BASS.

*mf* And the glo - ry, the

*mf*

*f*

And the glo - ry, the glo - ry of the Lord

\* glo - ry of the Lord, *f* the glo - ry of the Lord *mf*

And the glo - ry, the glo - ry of the Lord shall be re -

And the glo - ry, the glo - ry of the Lord

*f* *mf*



[illegible]

re - veal - ed,

re - veal - ed,

re - veal - ed,

re - veal - ed,

40

*mf* and all flesh.. shall see it to - ge - tier,

and all flesh.. shall

*mf*

*f* and all flesh.. shall

and all flesh.. shall

see it to - ge - tier, for the mouth of the

for the mouth of the

*f*

50

see it to - ge - - ther, for the mouth

see it to - ge - - ther, and all

Lord hath spo - ken it, and all

Lord hath spo - ken it, and all

of the Lord hath spo - ken it,

flesh shall see it to - ge - - ther, *mf* and all flesh, .. *mf*

flesh .. shall see it to - ge - - ther, and all

flesh .. shall see it to - ge - - ther,

flesh .. shall see it to - ge - - ther, *mf*

and all flesh .. shall

and all flesh .. shall see it to - ge - - ther, *f* and all flesh .. shall

flesh .. shall see it to - ge - - ther, *f* the mouth of the

for the mouth of the



see it to - ge - ther, and the  
 see it to - ge - ther, and the  
 Lord hath spo - ken it, and the  
 Lord hath spo - ken it, and the

glo - ry, the glo - ry of the Lord, and all flesh . . shall  
 glo - ry, the glo - ry of the Lord, and all flesh . . shall see  
 glo - ry, the glo - ry of the Lord, and all flesh . . shall see it, shall  
 glo - ry, the glo - ry of the Lord, and all flesh . . shall

see it to - ge - ther, the mouth of the Lord hath  
 it to - ge - ther, and the glo - ry, the glo - ry of the  
 see it to - ge - ther,  
 see it to - ge - ther,

spo - ken it,

Lord shall be re - veal - ed, and all

and all flesh . .

and all flesh . .

for the mouth of the Lord hath spo - ken

flesh . . shall see it to - ge - ther, for the mouth

shall see it to - ge - ther, the glo - ry, the glo - ry of the Lord shall

shall see it to - ge - ther, and the

it, hath spo - ken it,

of the Lord . . . hath spo - ken it, and all flesh . .

be re - veal - ed, and all

glo - ry, the glo - ry of the Lord shall be re - veal - ed,

100

and the glo - ry, the glo - ry, the glo - ry of the  
shall see it to - ge - ther,  
flesh .. shall see it to - ge - ther,  
and all flesh .. shall see it to - ge - ther,

110

and all flesh.. shall see it to -

ed, re - veal - ed, and all flesh.. shall see it to -

shall be re - veal - ed, and all flesh.. shall see it to -

veal - ed, re - veal - ed, for the mouth of the

120



**F**

ge - ther, to - ge - ther, for the mouth of the Lord . . .

ge - ther, to - ge - ther; for the mouth of the Lord

ge - ther, to - ge - ther; for the mouth of the Lord . . .

Lord hath spo - ken it, for the mouth of the Lord

hath spo - ken it, for the mouth of the

hath spo - ken it, for the mouth of the

hath spo - ken it, for the mouth of the Lord, . . the

hath spo - ken it, for the mouth of the Lord, . . the

130

*Adagio.*

Lord . . . hath spo - ken it.

Lord . . . hath spo - ken it.

mouth of the Lord . . hath spo - ken it.

mouth of the Lord . . hath spo - ken it.

*Adagio.*

## No. 5.

## RECITATIVE.—THUS SAITH THE LORD.

*Andante.* **BASS.**

*Andante.* ♩ = 76.

Thus saith the Lord, the Lord of Hosts;

yet once, a lit - tle while, and I will shake . . . . .

. . . . . the heav'ns, and the earth, the sea, and the dry land;

**A** and I will shake, . . . . . and I will shake . . .

10

. . . . . all na-tions; I'll shake the heav'ns, the

*p*

earth, the sea, the dry land, all na-tions, I'll shake, and the de -

- sire . . . . . of all

*simili.*

B *Recit.*

na - tions shall come. The Lord, whom ye seek, shall sudden-ly come to His

tem-ple, ev'n the messen-ger of the cov-en-ant, whom ye de-light in:

be - hold, He shall come, saith the Lord of Hosts.



## No. 6. AIR.—BUT WHO MAY ABIDE THE DAY OF HIS COMING?

*Larghetto.* ♩ = 88.

*f*

ALTO. A

But who may a - bide the

day of His com-ing? and who shall stand when He . . ap -

*mf* *p*

- pear-eth? who shall . . stand when He . . ap - pear-eth?

*mf* *p* *mf*

B

But who may a - bide, but who may a - bide the day of His

*p*

88 10 20 30 40 50 60 70 80 90

com-ing ? and who shall stand when He ap - pear-eth ?

*f* *p* *mf*

40

**G**

and who shall stand when . . . He ap - pear - -

*p*

50

eth ? when . . He ap - pear - -

**D**

eth ?

*Prestissimo. ♩ = 138.*

*p* *cres.*

60

For He is like . . a re -

*f* *p*

- fi - ner's fire, . . . for He is

*f* *p*

like . . . a re - fi

70

ner's fire, . . . who shall

*f* *p*

stand when He ap - pear - eth? for He is like a re -

*tr* *tr* *tr* *tr*

*f* *p* *f* *p* *f* *p* *f* *p* *f* *p*

80



ner's fire, for He is like a re -

*f p f p f*

fi - ner's fire, . . .

*p f p*

and who shall stand when He ap - peareth?

*f p f p*

90

**F Larghetto. Tempo lmo.**

But who may a - bide the day of His com - ing?

*p mf*

100

and who shall stand, and who shall stand when He ap -

*p*

pear-eth? when He ap-pear-eth?

*f* *p*

110

*G Prestissimo.*

For He is like . . . a re-fi-ner's

*Prestissimo.*

*p* *f* *p*

fire, . . . like a re-fi-ner's fire, . . . and

*f* *p* *fp*

120

who shall stand when He, when He ap-

*fp* *fp* *fp*

-pear-eth? and who shall stand when

*fp* *p* *cres.*

He ap - pear - eth? for He is

*p* *cres.* *p*

like a re - fi - ner's fire, and

*f* *p*

130

who shall stand when He . . .

ap - pear - eth? when He ap -

pear - eth? for He is like a re -

*f* *p*

140



fi . . . . .

*f p f p f p f p*

ner's fire, for He is

*I Adagio.*

*Adagio.*

*cres.*

like a re - fi - . . . ner's fire.

*Prestissimo.*

*f*

150

## No. 7.

## CHORUS.—AND HE SHALL PURIFY.

*Allegro.*  
SOPRANO. *mf*

And He shall pu - ri - fy, and He shall pu - ri - fy . . .

*Allegro. ♩ = 72.*  
*mp*

ALTO. . . the sons . . of Le - vi,

TENOR.

BASS. *mf*

And He shall pu - ri - fy, and

*mf*

And He shall

He shall pu - ri - fy . . . the sons of

**A**

pu - ri - fy, *mf* And He shall pu - ri - fy . . . the sons . . .

Le - - - vi, **A**

10

*f* and He shall pu - ri -

He shall pu - ri - fy

of Le - - - vi, *f* and

fy . . . the sons of Le

the sons . . . of Le - - - vi, *f* and He shall pu - ri - fy

He shall pu - ri - fy, . . . and He shall pu - ri - fy . . . the sons of Le - - -



20

**B**

vi, the sons of Le - vi, that they may of - fer

the sons of Le - vi, that they may of - fer

the sons of Le - vi, that they may of - fer

- vi, the sons, the sons of Le - vi, that they may of - fer

**B**

20

un - to the Lord an of - fer - ing in right - eous - ness, in right - eous -

un - to the Lord an of - fer - ing in right - eous - ness, in right - eous -

un - to the Lord an of - fer - ing in right - eous - ness, in right - eous -

un - to the Lord an of - fer - ing in right - eous - ness, in right - eous -

- ness, and He shall pu - ri - fy,  
 - ness, and He shall pu - ri - fy,  
 - ness, and He shall pu - ri - fy, *mf*  
 - ness, and He shall pu - ri - fy, shall pu - ri - fy

*mf* *f* *mf*

[illegible]





He shall pu - ri - fy . . . the sons  
 . . . shall pu - ri - fy, . . . shall pu - ri - fy . . . the  
 . . . the sons . . . of Le - vi, the  
 and He shall pu - ri - fy . . . the sons, the  
 60  
 of Le - vi, that they may of - fer un - to the Lord an  
 sons of Le - vi, that they may of - - fer un - to the Lord an  
 sons of Le - vi, that they may of - - fer un - to the Lord an  
 sons of Le - vi, that they may of - - fer un - to the Lord an  
 of-fer-ing in right-eous-ness, in right-eous-ness.  
 of-fer-ing in right-eous-ness, in right-eous-ness.  
 of-fer-ing in right-eous-ness, in right-eous-ness.  
 of-fer-ing in right-eous-ness, in right-eous-ness.  
 mf

## No. 8.

## RECITATIVE.—BEHOLD, A VIRGIN SHALL CONCEIVE.

ALTO.

Be - hold, a vir - gin shall con-ceive, and bear a son,  
and shall call His name Em - man - u - el. "God with us."

## No. 9. AIR AND CHORUS.—O THOU THAT TELLEST GOOD TIDINGS TO ZION.

*Andante.* ♩ = 138.

ALTO.

O

**A**

thou that tell-est good ti-dings to Zi-on, get thee up in - to the high

*p*

moun - tain, O thou that tell-est good

90

**B**

tidings to Zi-on, get thee up in - to the high moun -

*tr* *mf* *p*

tain, get thee up in - to the high

90

moun tain :

*tr* *f*



C

O thou that tell-est good ti-dings to Je - ru - sa - lem, lift

*tr.* *p* *mf* *p*

40

up thy voice with strength: lift it up, be not a .

D

- fraid: say un-to the cit-ies of Ju-dah, say un-to the

50

cit-ies of Ju-dah, Be - hold .. your God! be - hold .. your God! say

un-to the cit-ies of Ju - - dah, Be - hold . . your God! . . be -

60

- hold your God! . be - hold your God!

E

*f*

O thou that tellest good tidings to Zi-on,

*p* *f*

70

a - rise, shine, for thy light is come,

F

*p* *mf*

a rise, a - rise, a - rise, shine, for

*p* *p*

80

thy light is come : and the glo - - - - -

*mf* *p*

ry of the Lord, the glo-ry of the Lord . . .

*mf* *p*

90 *Ped.*

is ris - en, is ris - en up - on . . thee, is ris - en, is

\*

ris - en up - on thee, the . . glo-ry, the . . glo-ry, the

100

glo-ry of the Lord . . is ris - en . . up - on thee.

*Ped.* \*



## CHORUS.

**SOPRANO.**  
O thou that tell - est good ti - dings to Zi - on, good ti - - dings to Je -

**ALTO.**

**TENOR.**  
O thou that tell - est good

**BASS.**  
O thou that tell - est good ti - dings to Zi - on, good

**H.**  
ru - - sa - len, O thou that tell - est good  
O thou that tell - est good ti - dings to Zi - on, to  
ti - dings to Zi - on, O  
ti - dings to Je - - ru - sa - le. ,

110

**I**  
ti - dings to Zi - on, good ti - dings to Zi - on, a - rise, a -  
Zi - on, a - rise, a -  
thou that tell - est good ti - dings to Zi - on, a - rise, a -  
a - rise, a -

**I**  
L.H.

rise, say un-to the cit-ies of Ju-dah, Be-hold your

rise, say un-to the cit-ies of Ju-dah, Be-hold your

rise, say un-to the cit-ies of Ju-dah, Be-hold your

rise, say un-to the cit-ies of Ju-dah, Be-hold your

L.H.

God! Be-hold, the glo-ry of... the

God! Be-hold, the glo-ry of the

God! Be-hold, the glo-ry of... the

God! Be-hold, the glo-ry of... the

120

Lord is ris-en up-on thee, O

Lord is ris-en up-on thee, O

Lord is ris-en up-on thee, O

Lord is ris-en up-on thee, O

**K**

thou that tell - est good ti - dings to Zi - on, say un - to the cit - ies of

thou that tell - est good ti - dings to Zi - on, say un - to the cit - ies of

thou that tell - est good ti - dings to Zi - on, say un - to the cit - ies of

thou that tell - est good ti - dings to Zi - on, say un - to the cit - ies of

**K**

Ju - - dah, be - hold, be - hold, the

Ju - - dah, be - hold, be - hold, the

Ju - - dah, be - hold, be - hold, the

Ju - - dah, be - hold, be - hold, the

180

glo - ry of the Lord, . . of the Lord, the

glo - ry of . . the Lord, . . of the Lord, . . . the glo - ry of the

glo - ry of the Lord, . . of the Lord, the

glo - ry of . . the Lord, . . of the Lord, the



glory of the Lord . . . is risen up on thee.

Lord . . . is risen up on thee.

glory of the Lord . . . is risen up on thee.

glory of the Lord . . . is risen up on thee.

*tr*

140

150

No. 10. RECITATIVE.—FOR BEHOLD, DARKNESS SHALL COVER THE EARTH.

*Andante Larghetto. ♩ = 72.*

*p*

Bass.

For be -

- hold, dark - ness shall cov - er the earth, and gross dark - ness the

*p*

peo - ple, and gross dark - ness the peo - ple : but the Lord shall a -

*poco cres.*

10

- rise . . . . . up - on thee, and His glo -

- ry shall be seen up - on thee, and His glo - - ry shall be seen up-on thee.

And the Gentiles shall come to thy light, and kings to the brightness of thy ri - sing.

No. 11. Arr.—THE PEOPLE THAT WALKED IN DARKNESS.

*Larghetto.* ♩ = 72.

*mf* *cres.*

Bass.

The peo - ple that walk-ed in dark - - ness, that walk-ed in dark -

*mf* *p*

ness, the peo - ple that walk - ed, that walk-ed in darkness have

*mf* *p*



seen a great light, have seen a great light, . . . the peo-ple that walk-ed, that

*cres.* *mf* *p*

walk-ed in dark-ness have seen a great light, the

*mf* *p*

**B**

peo-ple that walk-ed, that walk-ed in darkness, that walk-ed in dark - - ness, the

20

peo-ple that walk-ed in dark - - - - - ness have seen a great light, have

seen a great light, . . a great light, . . . have seen a great light:

*mf*

90

C

and they that dwell, . . that

*p*

*p*

dwell in the land of the shad . . . ow of death, . . .

6

and they that dwell, that dwell in the land, that dwell in the land of the

40

shad - ow of death, . . . up - on them hath the light

shi - ned, and they that dwell, that dwell in the land of the

*mf* *p*

60

shad - - - ow of death, up - on them hath the

*mf* *p*

light . . . shi - ned, up - on them hath the light shi - ned.

*mf*

60



## No. 12.

## CHORUS.—FOR UNTO US A CHILD IS BORN.

*Andante Allegro.* ♩ = 76.

A SOPRANO.

*p* For un-to us a Child is born, un-to us a Son is giv-en, unto

*p*

10

us a Son is given, for unto us a Child is born: . . .

ALTO.

TENOR.

*p*

BASS.

For unto us a Child is born, un-to

us a Son is giv-en, un-to us a Son is

*p* For un-to us a Child is born, un-to

giv-en : *p* For un-to us a Child is born, . . .

us a Son is giv-en, un-to us a Son is

giv-en, un-to us a Son is giv-en: *mf* and the gov-ernment shall

un-to us a Son is giv-en: *mf* and the gov-ernment shall be up-on His shoul

be up-on His shoul der;

der, up-on His shoulder; and His Name shall be call-ed *cres.*

and the gov-ernment shall be up-on His shoulder; and His Name shall be call-ed *cres.*

and His Name shall be call-ed *cres.*

and the gov-ernment shall be up-on His shoulder; and His Name shall be call-ed *cres.*

30



**D**

Won - der - ful, Coun - sel - lor, The Mighty God, The

Won - der - ful, Coun - sel - lor, The Mighty God, The

Won - der - ful, Coun - sel - lor, The Mighty God, The

Won - der - ful, Coun - sel - lor, The Mighty God, The

**D**

Ev - er - last - ing Fa - ther, The Prince of Peace.

Ev - er - last - ing Fa - ther, The Prince of Peace. Un - to us a Child is born,

Ev - er - last - ing Fa - ther, The Prince of Peace. For un - to

Ev - er - last - ing Fa - ther, The Prince of Peace.

Un - to us a Child is

un - to us a Son is giv - en:

us a Child is born, . . . . .

40

51

born,

*mf* and the gov - ernment shall be up - on His shoul - -

*p* un - to us a Son is giv - en :

*cres.* and His Name

*cres.* der ; and His

*cres.* and His Name

*mf* and the gov - ernment shall be up - on His shoul - - der ; and His

*cres.*

*E ff* shall be call - ed Won - der - ful, Coun - sel - lor,

Name shall be call - ed Won - der - ful, Coun - sel - lor,

shall be call - ed Won - der - ful, Coun - sel - lor,

Name shall be call - ed Won - der - ful, Coun - sel - lor,

*E ff*

50

The Mighty God, The Ev-er-last-ing Fa-ther, The Prince of Peace. Un-to

For un-to us a Child is born,

un-to us a Son is giv-en:



us a Son is giv-en;

us a Son is giv-en; and the gov-ernment shall be up-on His shoul-

and the government shall be up-on His shoul-der;

and the gov-ernment shall

der;

and the gov-ernment shall

cres. and His Name shall be call-ed Won-der-ful,

cres. be up-on His shoulder; and His Name shall be call-ed Won-der-ful,

cres. and His Name shall be call-ed Won-der-ful,

cres. be up-on His shoulder; and His Name shall be call-ed Won-der-ful,

Coun - sel-lor,                      The Mighty God,                      The Ev - er - last-ing Fa - ther,  
 Coun - sel-lor,                      The Mighty God,                      The Ev - er - last-ing Fa - ther,  
 Coun - sel-lor,                      The Mighty God,                      The Ev - er - last-ing Fa - ther,  
 Coun - sel-lor,                      The Mighty God,                      The Ev - er - last-ing Fa - ther,

The piano accompaniment consists of two staves. The right hand features a complex, flowing melody with many sixteenth and thirty-second notes, while the left hand provides a steady harmonic foundation with chords and single notes.

Prince of Peace. For un-to us a Child is born, . . .

Prince of Peace. For un-to us a Child is born, . . .

Prince of Peace. For un-to us a Child is born, un-to

Prince of Peace. Un-to us a Child is born, un-to us a Child is born, un-to

This image shows a page from a musical score, likely a vocal score for a choir or soloists, set in G major (one sharp) and 4/4 time. The score is written on six staves. The top two staves are for the Soprano and Alto voices, the middle two for the Tenor and Bass voices, and the bottom two for the keyboard accompaniment (likely harpsichord or organ). The lyrics, written in Latin, are: "us a Son is giv-en, un-to us a Son is". The music features a variety of note values, including eighth and sixteenth notes, and rests. The vocal parts are written in a clear, legible hand, and the keyboard part provides a harmonic foundation for the voices.

un-to us a Son is giv-en: and the gov-ernment, the gov-ernment shall  
 un-to us a Son is giv-en: and the gov-ernment shall  
 giv-en, un-to us a Son is giv-en:  
 giv-en, un-to us a Son is giv-en:

be up-on His shoul-der, and the gov-ernment shall be up-on His shoul-der; and His  
 be up-on His shoul-der, and the gov-ernment shall be up-on His shoul-der; and His  
 and the gov-ernment, the gov-ernment shall be up-on His shoul-der; and His  
 and the gov-ernment, the gov-ernment shall be up-on His shoul-der; and His

Name shall be call-ed Won-der-ful, Coun-sel-lor,  
 Name shall be call-ed Won-der-ful, Coun-sel-lor,  
 Name shall be call-ed Won-der-ful, Coun-sel-lor,  
 Name shall be call-ed Won-der-ful, Coun-sel-lor,

Handel's Messiah.—Novello's Edition.



The Mighty God, The Ev - er - last - ing Fa - ther, The Prince of Peace, The

The Mighty God, The Ev - er - last - ing Fa - ther, The Prince of Peace, The

The Mighty God, The Ev - er - last - ing Fa - ther, The Prince of Peace, The

The Mighty God, The Ev - er - last - ing Fa - ther, The Prince of Peace, The

Ev - er - last - ing Fa - ther, The Prince of Peace.

Ev - er - last - ing Fa - ther, The Prince of Peace.

Ev - er - last - ing Fa - ther, The Prince of Peace.

Ev - er - last - ing Fa - ther, The Prince of Peace.

Ev - er - last - ing Fa - ther, The Prince of Peace.

## No. 18.

## PASTORAL SYMPHONY.

*Larghetto.*  $\text{♩} = 132$ *p*

The first system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of one flat (B-flat) and a time signature of 12/8. It begins with a piano (*p*) dynamic marking. The melody features a series of eighth and sixteenth notes, with several trills marked 'tr'. The lower staff is in bass clef, providing a harmonic accompaniment with sustained notes and some movement.

The second system continues the musical piece. The upper staff shows more melodic development with trills and slurs. The lower staff continues its accompaniment. A 'poco cres.' (poco crescendo) marking is placed below the first staff of this system.

The third system of musical notation. The upper staff includes a 'dim.' (diminuendo) marking. The lower staff has a measure number '10' written below it. The system concludes with a section marked 'A' and a piano (*p*) dynamic marking.

The fourth system of musical notation. The upper staff continues the melodic line. The lower staff has a 'cres.' (crescendo) marking. The system ends with a final melodic flourish in the upper staff.

First system of the musical score. The treble clef staff contains a series of chords and single notes, with a key signature of one sharp (F#). The bass clef staff features a melodic line with a *più cres.* (more crescendo) marking above it.

Second system of the musical score. The treble clef staff continues the chordal texture. The bass clef staff has a *dim.* (diminuendo) marking above it. A measure number of 90 is printed below the first measure of the bass staff.

Third system of the musical score. The treble clef staff begins with a section marked 'B' and includes trills (*tr*) in several measures. The bass clef staff has a *pp* (pianissimo) marking above it.

Fourth system of the musical score. The treble clef staff features trills (*tr*) and moving lines. The bass clef staff provides a steady accompaniment.

Fifth system of the musical score. The treble clef staff continues with trills (*tr*) and melodic fragments. The bass clef staff has a key signature change to one flat (Bb) in the final measures.

Sixth system of the musical score. The treble clef staff concludes with trills (*tr*) and sustained notes. The bass clef staff continues the accompaniment. A measure number of 90 is printed below the first measure of the bass staff.



No. 14. RECITATIVE.—THERE WERE SHEPHERDS ABIDING IN THE FIELD.

SOPRANO.

There were shepherds a - biding in the field, keeping watch o - ver their flocks by night.

*p*

RECITATIVE.—AND LO, THE ANGEL OF THE LORD CAME UPON THEM.

*Andante.* SOPRANO.

*Andante.* ♩ = 56.

And lo, the an - gel of the

Lord came up - on them, and the glo - ry of the

Lord shone round a - bout them, and they were sore a - fraid.

*p*

## No. 15. RECITATIVE.—AND THE ANGEL SAID UNTO THEM.

SOPRANO.

And the an-gel said un-to them, Fear not; for, be-hold, I bring you good

*p*

ti-dings of great joy, which shall be to all peo-ple. For un-to you is born this

*f**p*

day, in the ci - ty of Da-vid, a Sa-viour, which is Christ the Lord.

*f*

## No. 16. RECITATIVE.—AND SUDDENLY THERE WAS WITH THE ANGEL.

*Allegro.* ♩ = 72*p*

SOPRANO.

And sud - den-ly there was with the an-gel a mul - ti-tude

of the heav'nly host, prais-ing God, and say - ing,

## No. 17.

## CHORUS.—GLORY TO GOD.

*Allegro.*

**SOPRANO.** *mp* Glo - ry to God, glo - ry to God in the high - - -

**ALTO.** *mp* Glo - ry to God, glo - ry to God in the high - - -

**TENOR.** *mp* Glo - ry to God, glo - ry to God in the high - - -

**BASS.**

*Allegro. ♩ = 80.*

*mp*

- est,

- est,

- est, *mf* and peace on earth,

*mf* and peace on earth,

*mf* *p*

**A**

Glo - ry to God, glo - ry to God,

*f* Glo - ry to God, glo - ry to God,

*f* Glo - ry to God, glo - ry to God,

**A**

*f*

10



[illegible]

to - - wards men. *C* *ff* Glo - ry to God,

to - wards men. *ff* Glo - ry to God,

- will . . to - wards men. *ff* Glo - ry to God,

to - wards men. *ff* Glo - ry to God,

*C* *ff*

glo - ry to God in the high - - est, *f* and

glo - ry to God in the high - - est, *f* and

glo - ry to God in the high - - est, *f* and

glo - ry to God in the high - - est, *f* and

glo - ry to God in the high - - est, *f* and

peace on earth,

peace on earth, *f* good-will to - wards men, to - - wards

peace on earth, *f* good - will . . to - wards men, to-wards

peace on earth,

*p* *f*

*D* *f* *ff*

good-will, good-will, good-will, good-will to - wards men, . . .

men, good-will, good-will, good-will, good - will towards men, good -

men, good-will, good-will, good-will, good - will towards men, . .

good-will, good-will, good-will good - will . . to - wards men, . .

*D* *f* *ff*

good - will . . to - wards men.

- will . . . to - wards men.

. . good - will . . to - wards men.

. . . good - will to - wards men.

*mf*

*p* *pp* *tr*



## No. 18.

## ATR.—REJOICE GREATLY, O DAUGHTER OF ZION!

*Allegro.* ♩ = 88.

The piano introduction consists of two systems of grand staff notation. The first system begins with a forte (*f*) dynamic. The second system features trills (*tr*) in the right hand and a piano (*p*) dynamic in the left hand, which then returns to forte (*f*) at the end of the system.

A SOPRANO.

Re-joyce, re-joyce, re-joyce . . . greatly, re-joyce, . . .

*p* *p*

10

The vocal entry for the Soprano part is shown on a single staff. The piano accompaniment is on a grand staff. The lyrics are: "Re-joyce, re-joyce, re-joyce . . . greatly, re-joyce, . . .". The piano part has piano (*p*) dynamics in both systems.

. . . O daugh-ter of Zi-on!

The vocal part continues with the lyrics "O daugh-ter of Zi-on!". The piano accompaniment features a forte (*f*) dynamic in the second system.

O daughter of Zi-on! re-joyce, . . . re-joyce, . . .

*p*

The final system shows the vocal part concluding with "O daughter of Zi-on! re-joyce, . . . re-joyce, . . .". The piano accompaniment begins with a piano (*p*) dynamic.

re - jice,

90

*f* *p*

**B**  
daugh - ter of Zi - on! re - jice . . . great - ly! Shout, . . . O

daughter of Je - ru - sa - lem! Be - hold, thy King com - eth

*mf* *p*

30

Handel's MS. reads—

be - hold, thy King cometh un - to . . . thee,

un - to thee, be - hold, thy King cometh un - to thee, cometh

*mf* *p*

un - to thee!

He is the right - - eous

Sa - viour, and He shall speak peace un-to the hea -

.. then, He shall speak peace, He shall speak peace, peace, He shall speak



peace un-to the hea - - then, He is . . the right - - eous

*D*

Sa - viour, and He shall speak, He shall speak peace, peace,

60

. . . He shall speak peace . . un - to the hea - - then.

*pp* *f a tempo.*

*E*

Re-joyce, re-joyce, re-joyce . . . greatly,

*p* *f*

re-joyce . . . . .

*p*

70

great - ly,

*mf*

O daugh - ter of Zi - on ! Shout, O daugh - ter of Je -

*p*

- ru - sa - lem ! Be - hold, thy King com - eth un - to

*cres.* *p*

80

thee ! re - joice, . . . . re - joice . . . .

*p*

and shout, shout, shout,

*p*

shout, re - joice . . . great-ly,

*f*

90

*G*

re-joice . . . greatly, O daughter of Zi - on! Shout, . .

*p*

O daugh-ter of Je - ru - sa-lem! Be-hold, thy King cometh un - to

*ad lib.*

thee! be - hold thy King com-eth un - to thee!

*colla voce.*

*f*

100

*tr* *tr* *tr*

*p* *f*



## No. 19. RECITATIVE.—THEN SHALL THE EYES OF THE BLIND BE OPENED.

ALTO.

Then shall the eyes of the blind be open'd, and the ears of the deaf unstopped. Then shall the lame man leap as an hart, and the tongue of the dumb shall sing.

## No. 20. AIR.—HE SHALL FEED HIS FLOCK LIKE A SHEPHERD.

*Larghetto, e piano.* ♩ = 112.

He shall feed His flock like a shepherd, and He... shall gather the lambs with His arm, with... His arm,

**A**

He shall feed His flock like a shep - - herd, and

10

He . . shall ga - ther the lambs with His arm, with . . . His arm,

*cres.*

**B**

and car - ry . . them . . in His bo - som, and

*p*

gen - tly lead those . . that are . . with young, and gen - tly lead those, . . and

20

gen - - tly lead . . those that are . . with young.

*mf*

SOPRANO. C

Come un - to . . Him, . . all ye that la - bour, come

*p*

un - to . . Him, ye that are . . hea - vy la - den, and He will give you rest,

80

come un - to . . Him, . . all ye that la - bour, come

*mf* *p*

un - to . . Him, ye that are hea - vy la - den, and He will give you rest.

*cres.*

D

Take His yoke up - on you, and learn . . of Him, for

*mf* *p*



He... is... meek... and low - ly of heart,.. and ye... shall find rest, . . and

40

ye shall find rest un - to . . your souls,

*mf*

take His yoke up-on you, and learn... of Him, for He... is... meek... and

*p*

low - ly of heart, and ye shall find rest, and ye shall find rest un - to . . your souls.

*f*

60

*dim.*

## No. 21. CHORUS.—HIS YOKE IS EASY, AND HIS BURTHEN IS LIGHT.

*Allegro.* SOPRANO.  
His yoke . . is ea - - - sy, His burthen is

*Allegro.* ♩ = 69.  
*p*

light, His bur-then, His bur - then is light,

ALTO.

TENOR.

BASS.

His

His yoke . . is ea - - -

yoke . . is ea - - - sy, His burthen is light,

- - sy, His burthen is light, His burthen is light, His

*p*

His yoke . . is ea - - -

*A* *mf* *dim.* *p*

His burthen is light, His burthen, His bur - then is light,

*f* His bur - then is light, *dim.* *p* His

burthen, His burthen, His bur - then is light, is light, His

- sy, His burthen, His bur - then is light, His burthen, His

*f* *p* *pp*

His burthen, His bur - then is light, His yoke . . is ea -

*f* His bur - then is light, *p* His burthen is

bur - then is light, is light, bur - then is light, His yoke is ea - - - sy,

*f* *p*

sy, His bur - then is light, His

light, His bur - then, His bur - then is light, His yoke . . is ea -

*f* *p* His bur - then is light,

*f* *p* *pp*

90



yoke . . is ea - sy, His bur - then is light, His yoke . . is  
 - sy, His burthen is light, His burthen, His bur - then is light, His bur - then is light, His  
 ca - reful - count - sy, His burthen is  
 yoke . . is ea - sy, burthen is light, His burthen, His burthen, His bur - then is  
 light, His burthen, His bur - then is light, His bur - then is  
 His burthen is light, His burthen, His bur - then, His



[illegible]

- sy, and His bur - then is light, His yoke is ea - sy, His bur-then is  
 ea - sy, His bur-then is light, His yoke is ea - sy, His bur - then is  
 - sy, His bur-then is light, His yoke is ea - sy, His bur - then is  
 - sy, His bur-then is light, His yoke is ea - sy, His bur - then is

light, His yoke . . . is ea - sy, and His bur - then is light.

light, His yoke . . . is ea - sy, and His bur - then is light.

light, His yoke . . . is ea - sy, and His bur - then is light.

light, His yoke . . . is ea - sy, and His bur - then is light.

light, His yoke . . . is ea - sy, and His bur - then is light.

50



## PART II.

No. 22.

CHORUS.—BEHOLD THE LAMB OF GOD.

*Largo.*  $\text{♩} = 80.$

*f*

*tr* *tr* *tr* *tr*

**SOPRANO.** *p*

**ALTO.** *p*

**TENOR.** *p*

**BASS.** *p*

Be - hold the Lamb of God, behold the Lamb of

Behold the Lamb of God, be - hold the Lamb of God, the Lamb of God

Be - hold the Lamb of God, the Lamb of

Be - hold the Lamb of God, be -

*p*

*cres.*

God that ta - keth, that ta - keth a-way the sin of the world, . . .

*cres.*

that ta - keth a-way the sin . . . of the world, be -

*cres.*

God *cres.* that ta - keth a-way the sin of the world, be -

- hold the Lamb of God that ta - keth a-way the sin of the world, . . .

*cres.* *f*

A

behold the Lamb of God, the Lamb of God, be - hold the Lamb of God that  
 - hold the Lamb of God, the Lamb of God, behold the Lamb of God, the Lamb of God that  
 - hold the Lamb of God, be - hold the Lamb of God, be - hold the Lamb of God that  
 behold the Lamb of God that

10

ta - keth a-way the sin of the world, of the world, be -  
 ta - keth a-way the sin of the world, the sin of the world, be -  
 ta - keth a-way the sin of the world, the sin of the world, be -  
 ta - keth a-way the sin of the world, the sin of the world, be -

B

- hold the Lamb of God, be-hold the Lamb of God that ta-keth a-way the sin of the world, . . .  
 - hold the Lamb of God, the Lamb of God that ta-keth a - way . . the sin . . the  
 - hold the Lamb of God, the Lamb of God that ta - keth a-way . . the  
 - hold the Lamb of God, the Lamb of God that ta - keth a-way the

B



that ta - keth a - way . . . the sin  
 sin of the world, the sin of the world, that ta - keth a - way . . . the  
 sin of the world, the sin of the world, that ta - keth a -  
 sin of the world, the sin of the world, that ta - keth a -

90

of the world, . . . the sin of the world, that ta - keth a -  
 sin, the sin of the world, the sin of the world, the sin of the world, that ta - keth a -  
 way . . . the sin of the world, the sin of the world, the sin of the world, that ta - keth a -  
 way the sin of the world, the sin of the world, that ta - keth a -

- way the sin of the world.  
 - way the sin of the world.  
 - way the sin of the world.  
 - way the sin of the world.

*Ped.* 30



## No. 23.

## AIR.—HE WAS DESPISED.

*Largo.* ♩ = 72.

*f* *p* *f* *p*

ALTO.

He

*f* *p* *f*

*A*

was des-pi-sed, des-pi-sed and re-ject-ed, re-

*p*

-ject-ed of men, a man of sor-rows, a man of

*pp*

sor-rows, and ac-quaint-ed with grief, . . . a man of sorrows, and acquainted with

*pp*

**B**

*grief.* *He*

*p* *f*

*was despised, rejected, He was des - pi-sed and re-ject-ed of*

*pp p pp p fp*

*men, a man of sorrows, and ac-quaint-ed with grief, . . . a man of sorrows, and ac -*

**C**

*- quaint-ed with grief, He was des-pi-sed, re-ject-ed, a man of . .*

*pp fp*

*sorrows, and acquainted with grief, and acquainted with grief, . . . a man of*

*p*

40

sor-rows, and ac-quaint-ed with grief.

FIN.

FIN.

He gave His back to the ami- ters,

*Un poco piano.*

50

He gave His back to the ami- ters, and His cheeks to

them that pluck- ed off the hair, and His cheeks to



them that pluck-ed off the hair, and his cheeks to them that pluck-ed off the

**F**  
hair: He hid not His face from shame and

spit-ting, He hid not His face from shame, .

from shame, . . . He hid not His

face from shame, . . . from shame and spit-ting. *D.C.*  
*p*

## No. 24.

## CHORUS.—SURELY HE HATH BORNE OUR GRIEFS.

*Largo e staccato.*  $\text{♩} = 72$ 

The piano introduction consists of two systems of grand staves. The first system features a treble staff with a melodic line of eighth and sixteenth notes and a bass staff with a rhythmic accompaniment of eighth notes. The second system continues this texture, with the treble staff playing a more active melodic line and the bass staff providing a steady accompaniment.

SOPRANO.

ALTO.

TENOR.

BASS.

Sure-ly, sure-ly He hath

Sure-ly, sure-ly He hath

Sure-ly, sure-ly He hath

Sure-ly, sure-ly He hath

The piano accompaniment for the vocal entries consists of two systems of grand staves. The first system provides a rhythmic and harmonic foundation for the vocalists' entries. The second system continues the accompaniment, with the treble staff playing a melodic line and the bass staff providing a steady accompaniment.

borne our griefs, and car - ried our sor - rows,

borne our griefs, and car - ried our sor - rows,

borne our griefs, and car - ried our sor - rows,

borne our griefs, and car - ried our sor - rows,

The piano accompaniment for the chorus consists of two systems of grand staves. The first system features a treble staff with a melodic line and a bass staff with a rhythmic accompaniment. The second system continues this texture, with the treble staff playing a more active melodic line and the bass staff providing a steady accompaniment.

sure - ly, sure - ly He hath borne our griefs, and

sure - ly, sure - ly He hath borne our griefs, and

sure - ly, sure - ly He hath borne our griefs, and

sure - ly, sure - ly He hath borne our griefs, and

car - ried our sor - rows.

car - ried our sor - rows. *mf* He . . .

car - ried our sor - rows.

car - ried our sor - rows.



**A** *mf*

He was wound - ed for our trans - gres - sions, He was

was wound - ed for our trans - gres - sions, He was

*mf* He was wound - ed for our trans - gres - sions, He was

*mf* He was wound - ed for our trans - gres - sions, He was

**A** He was wound - ed for our trans - gres - sions, He was

bruis - ed, He was bruis - ed for our in -

bruis - ed, He was bruis - ed for our in -

bruis - ed, He . . . was bruis - ed for our in -

bruis - ed, He was bruis - ed for our in -

*f* i - qui - ties, the chas - tise - ment, the chas -

i - qui - ties, the chas - tise - ment,

i - qui - ties, the chas - tise - ment, the chas -

i - qui - ties, the chas - tise - ment,

*f*

- tise - ment of . . . our peace . .  
 the chas - tise - ment of our peace  
 - tise . . . ment of our peace . .  
 the chas - tise - ment of our peace

was up - - on Him.  
 was . . . up - - on . . . Him.  
 . . . was up - - on . . . Him.  
 was . . . up - - on Him.

Segue No. 25.

No. 25.

CHORUS.—AND WITH HIS STRIPES WE ARE HEALED.

*Alla breve. Moderato. mf*

SOPRANO. And with His stripes we are heal - ed, and with His

ALTO. And with His stripes

TENOR.

BASS.

*Alla breve. Moderato.  $\text{♩} = 80$ . mf*

L.H.

stripes we are heal - ed, we are heal - ed,

we are heal - ed, and with His stripes we are

*mf*

And with His stripes we are

*A*

10

and with His stripes we are heal - ed, we are heal - ed,

heal ed,

heal ed, and with His stripes we are

*mf*

And with His stripes we are

20



**B** *f*

and with His stripes we are heal - -

and with His stripes we are heal - ed,

heal - ed, we are heal ed,

heal ed, and with His stripes we are heal -

**B** *f*

ed,

and with His stripes we are heal

and with His stripes we are heal

ed,

30

**C**

and with His stripes we are heal

ed,

and with His stripes we are heal

**C**

40

[illegible]





## No. 26.

## CHORUS.—ALL WE LIKE SHEEP HAVE GONE ASTRAY.

*Allegro moderato.*

SOPRANO

ALTO.

TENOR.

BASS.

All we like sheep,

all we like sheep have gone a - stray,

All we like sheep,

all we like sheep,

All we like sheep,

all we like sheep have gone a - stray,

All we like sheep,

all we like sheep,

*Allegro moderato.* ♩ = 92.

all we like sheep, all we like

all we like sheep, all we like

all we like sheep, all we like

all we like sheep, all we like

sheep; we have turn

sheep have gone a - stray;

sheep; we have

sheep have gone a - stray;

ed ev-'ry one to his own way,  
we have turn - ed  
all we like shéep  
- ed ev-'ry one to his own way, ev-'ry one to his own way, all we like shéep  
ev-'ry one to his own way, . . . all we like shéep  
all we like shéep  
have gone a - stray ;  
have gone a - stray ;  
have gone a - stray ;  
have gone a - stray ;

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**B**

we have turn - ed, we have turn - ed

we have turn - ed ev - ry one to

**B**

ed ev - ry one to his own way, ... to

we have turn - ed, we have turn - ed ev - ry one to

his own way, we have turn - ed ev - ry one to

we have turn - ed ev - ry one to

**C**

his own way, we have turn - ed ev - ry one to his own way,

his own way, we have turn - ed ev - ry one to his own way,

his own way, we have turn - ed ev - ry

his own way, we have turn - ed ev - ry

30



all we like sheep have

all we like sheep have gone a - stray, . .

one to his own way, all we like sheep

one to his own way, all we like sheep

gone a - stray, . . have gone a - stray ; . .

have gone a - stray ;

have gone a - stray ; . .

40

**D**

we have turn - ed ev - 'ry

we have turn ed,

**D**

we have

we have turn - ed, we have  
 one to his own way, we have turn - ed  
 we have turn-ed, we have turn - ed  
 turn - ed, we have turn-ed, we have  
 turn-ed ev-ry one to his own way,  
 ev-ry one to his own way, we have turn-ed ev-ry  
 ev-ry one to his own way, we have turn-ed ev-ry one to his own  
 turn-ed ev-ry one to his own way, we have turn-ed ev-ry  
 we have turn-ed ev-ry one to his own way, . . . to his own way, all  
 one to his own way, ev-ry one to his own way, all  
 way, we have turn-ed ev-ry one to his own way, all  
 one, ev-ry one to his own way, ev-ry one to his own way, all

50

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5392

we like sheep, all we like sheep  
 we like sheep, all we like sheep  
 we like sheep, all we like sheep have gone a - stray; . . .  
 we like sheep, all we like sheep have gone a - stray; . . .

have gone a - stray; we have turn - ed,  
 have gone a - stray; . . .  
 we have turn - ed, we have

we have turn - ed  
 we have turn - ed, we have turn - ed  
 we have turn - ed, we have turn - ed  
 turn - ed



[illegible]

G

Adagio.

mf

his own way, we have turn-ed ev-'ry one to his own way, and the

his own way, we have turn-ed ev-'ry one to his own way,

his own way, we have turn-ed ev-'ry one to his own way,

his own way, we have turn-ed ev-'ry one to his own way, and the Lord hath

Adagio. ♩ = 60.

mf

Lord hath laid on Him, and the Lord hath laid on Him, hath laid on

mf and the Lord hath laid on Him, on Him,

and the Lord hath laid on Him, on Him,

laid on Him, the Lord hath laid on

Him, . . . on Him . . . the in-i-qui-ty of . . . us all

hath laid on Him . . . the in-i-qui-ty of us all

hath laid on Him . . . the in-i-qui-ty of . . . us all

Him . . . the in-i-qui-ty of . . . us all

## No. 27. RECITATIVE.—ALL THEY THAT SEE HIM, LAUGH HIM TO SCORN.

*Larghetto.* ♩ = 80.

*f*

TENOR.

All they that

*dim.* *p*

see Him, laugh Him to scorn; they

*f*

shoot out their lips, and shake their

*f*

heads, say - ing :

*f*

10



## No. 28. CHORUS.—HE TRUSTED IN GOD THAT HE WOULD DELIVER HIM.

*Allegro.*

SOPRANO. — — — — —

ALTO. — — — — —

TENOR. — — — — —

BASS. *f* He trust - ed in . God that He . . would de - liv - er Him, let Him de -

*Allegro. ♩ = 80.*

*f* He trust - ed in God that He . . would de - liv - er Him, if He de - light in Him, if He de - light in Him, let Him de - liv - er Him, if

*A* He trust - ed in let Him de - liv - er Him, if He de - light in Him, if He de -

He de - light in Him, if He de - light in Him, if He de - light in . .

*A*

10

100

God that He . . . would de - liv - er Him, let Him de - liv - er Him, if He de -  
light in Him, let Him de - liv - er Him, if He de - light in Him, if He de -  
Him,  
He trust - ed in God that He . . . would de - liv - er Him,  
light in Him, if He de - light . . .  
light in Him, if He de - light . . .  
He trust - ed in God, in . . . God, in God He trust - ed, let Him de - liv - er  
let Him de - liv - er Him, if He de - light in Him,  
in Him,  
in . . . Him, let Him de - liv - er Him,  
Him, if He de - light in Him, if He de - light in Him, let Him de -

*mf* let Him de - liv - er Him, if He . . . de - light . . . in Him, **B**

*mf* let Him de - liv - er Him, if He de - light in Him,

if He de - light . . . in Him, if He de -

- liv - er Him, He trust - ed in

90

He trust - ed in God that He . . . would de - liv - er Him, let Him de -

- light . . . in Him, let Him de - liv - er Him, if He de -

God, He trust - ed in God, let Him de - liv - er Him, if He de -

let Him de - liv - er Him, He

- liv - er Him, if He de - light in Him, if He de - light

- light in Him, if He de - light in Him, He trust - ed in God, He

- light in Him, if He de - light in Him,



trust - ed in God that He . . . would de - liv - er Him, let Him de - liv - er Him,

. . . in . . . Him, let Him de - liv - er Him, if He de - light in

trust - ed in God, let Him de - liv - er Him, if He de - light in

if He de - light in Him, let Him de - liv - er Him,

Him, if He de - light in Him, let Him de - liv - er Him,

Him, if He de - light in Him, let Him de - liv - er Him,

let Him de - liv - er Him, let Him de - liv - er Him,

if He de - light . . . in Him, if He de -

- let Him de - liv - er Him, if He de - light . . . in . . .

He trust - ed in God that He . . . would de - liv - er

- liv - er Him,

- light in Him, let Him de - liv - er Him, if He de-light in Him, let  
 Him, let Him de - liv - er Him, if He de -  
 Him, let Him de - liv - er Him, if He de-light in Him, let  
 let Him de - liv - er Him,

40

Him de - liv - er Him,  
 - light in Him, He trust - ed in God, let Him de - liv - er Him, if He de -  
 Him de - liv - er Him, He trust - ed in God, let Him de - liv - er Him, if He de - light . .  
 He trust - ed in God, that He . . . would de - liv - er Him, . .

let Him de - liv - er Him,  
 - light in Him, let Him de - liv - er Him,  
 in Him, let Him de -  
 let Him de - liv - er Him, . . if He de-light in Him,

09

let Him de - liv - er Him. let Him de - liv - er Him.

if He de - light in

liv - er Him, if He de - light . . in

let Him de - liv - er Him, if He de - light in

He trust - ed in God that He . . . would de - liv - er Him, let Him de -

Him, He trust - ed in God, let Him de - liv - er Him, if He de - light

Him, if He de - light,

Him, if He de - light in Him, if He de -

liv - er Him, if He de - light in Him,

in Him, let Him de - liv - er Him, let Him de - liv - er Him, if He de -

if He de - light in Him, let Him de - liv - er Him,

light in Him, let Him de - liv - er Him,



if He de - light . . in Him, if He de - light . . . . .

light . . . . .

if He de-light in Him, if He de - light . . . . .

He trust - ed in God, that He . . would de -

The first system of the musical score features a vocal melody in G major (one flat) and a piano accompaniment. The lyrics are: "if He de - light . . in Him, if He de - light . . . . . light . . . . . if He de-light in Him, if He de - light . . . . . He trust - ed in God, that He . . would de -". The piano part consists of a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand.

*Adagio.*

. . in Him, let Him . . de - liv - er Him, if He de - light in Him.

. . in Him, let Him de - liv - er Him, if He de - light in Him.

*ff*

. . in Him, let Him, let Him de - liv - er Him, if He de - light in Him.

*ff*

- liv - er Him, . . let Him, let Him de - liv - er Him, if He de - light in Him.

*Adagio.*

*ff*

The second system continues the musical score. It begins with a tempo marking of *Adagio.* and includes dynamic markings of *ff* (fortissimo). The lyrics are: ". . in Him, let Him . . de - liv - er Him, if He de - light in Him. . . in Him, let Him de - liv - er Him, if He de - light in Him. . . in Him, let Him, let Him de - liv - er Him, if He de - light in Him. - liv - er Him, . . let Him, let Him de - liv - er Him, if He de - light in Him." The piano accompaniment continues with a similar pattern, featuring a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand. The page number 60 is visible at the bottom center.

## No. 29. RECITATIVE.—THY REBUKE HATH BROKEN HIS HEART.

*Largo.* TENOR.

Thy re-buke hath bro - ken His heart; He is full of

*Largo.*  
*p*

heav - i-ness, he is full of heav - i-ness; Thy re-buke hath bro - ken His heart;

He look - ed for some to have pi - ty on Him, but there was no man, neither found He

10

a - ny to com-fort him; He look - ed for some to have pi - ty on Him,

but there was no man, nei - ther found He a - ny to com - fort Him.

Segue No. 30.

## No. 80. AIR.—BEHOLD, AND SEE IF THERE BE ANY SORROW.

TENOR.

*Largo.*

Be - hold, and see, be - hold, and see if there be a - ny sor - row

*Largo. ♩ = 66.*

*p*

like un - to His sor - row. Be -

*poco cres.* *p*

*A*

- hold, and see if there be a - ny sor - row like un - to His sor - row, be -

- hold, and see if there be a - ny sor - row like . . . un - to His

*dim.*

10

*SOI - ROW.*

*pp* *poco cres.* *pp*



## No. 81. RECITATIVE.—HE WAS CUT OFF OUT OF THE LAND OF THE LIVING.

TENOR.

He was cut off out of the land of the liv - ing :

for the trans-gres - sion of Thy peo - ple was He strick - en.

*Segue No. 32.*

## No. 82. AIR.—BUT THOU DIDST NOT LEAVE HIS SOUL IN HELL.

*Andante larghetto.*  $\text{♩} = 108.$

*mf*

TENOR.

*A*

But Thou didst not leave His

soul in . . . hell, but Thou didst not leave His

soul in . . hell, nor didst . . Thou suf - fer, nor didst Thou suf - fer Thy

10

Ho - ly . . One to see cor - rup - tion.

B

*f*

But Thou didst not leave His

*p*

soul in hell, Thou didst not leave, Thou didst not leave His

20

soul in hell, nor didst Thou suf - fer Thy

Ho - ly One to see cor-rupt-ion, nor didst Thou suf-fer, nor

*Cres.* *p*

didst . . Thou suf-fer Thy Ho - ly . . One to see cor-rupt-ion,

*Cres.*

30

nor didst Thou suf-fer, nor didst Thou suf-fer Thy Ho - ly One, Thy

*tr* *p*

Ho - ly . . One to see cor-rupt-ion.

*f* *tr* *tr*

40



## No. 88.

## CHORUS.—LIFT UP YOUR HEADS, O YE GATES.

*A tempo ordinario.* ♩ = 76.

Piano introduction for the chorus, marked *f* (forte). The music is in C major, 4/4 time, and consists of two staves (treble and bass clef) with a grand staff bracket. The melody is in the right hand, and the accompaniment is in the left hand.

1st SOPRANO.

Lift up your heads, O ye . . gates, and be ye lift up, ye ev-er-last-ing doors, and the

2nd SOPRANO.

Lift up your heads, O ye . . gates, and be ye lift up, ye ev-er-last-ing doors, and the

ALTO.

Lift up your heads, O ye . . gates, and be ye lift up, ye ev-er-last-ing doors, and the

*mf*

King of Glo-ry shall come in. . .

King of Glory shall come in.

King of Glory shall come in. . .

TENOR.

BASS.

Who <sup>this</sup> is the King of Glory?this  
theWho <sup>this</sup> is the King of Glory?this  
the

\* Handel's MS. has "this King," not "the King."

*mf*  
The

*mf*  
The

*mf*  
The

King of Glo-ry? who is <sup>this</sup> the King of Glo-ry? who is <sup>this</sup> the King of Glo-ry?

King of Glo-ry? who is <sup>this</sup> the King of Glo-ry? who is <sup>this</sup> the King of Glo-ry?

Lord strong and might-y, the Lord strong and might-y, the Lord might - y in bat-tle.

Lord strong and might-y, the Lord strong and might-y, the Lord might - y in bat-tle.

Lord strong and might-y, the Lord strong and might-y, the Lord might - y in bat-tle.

**B**

*mf* Lift up your heads, O ye gates, and be ye lift up, ye ev - er-lasting doors, and the

*mf* Lift up your heads, O ye gates, and be ye lift up, ye ev - er-lasting doors, and the

*mf* Lift up your heads, O ye gates, and be ye lift up, ye ev - er-lasting doors, and the

**B**

*mf*

20

King of Glo - ry shall come in, . . and the King of Glo - ry shall come

King of Glo - ry shall come in, and the King of Glo - ry shall come

King of Glo - ry shall come in, . . and the King of Glo - ry shall come



Who is <sup>this</sup> the King of Glo-ry? who is <sup>this</sup> the King of Glo-ry? who

Who is <sup>this</sup> the King of Glo-ry? who is <sup>this</sup> the King of Glo-ry? who

in. Who is <sup>this</sup> the King of Glo-ry? who is <sup>this</sup> the King of Glo-ry? who

in . .

in . .

is <sup>this</sup> the King of Glo-ry? The Lord of Hosts,

is <sup>this</sup> the King of Glo-ry? The Lord of Hosts,

is <sup>this</sup> the King of Glo-ry? The Lord of Hosts, the Lord of Hosts,

The Lord of Hosts, the Lord of Hosts,

The Lord of Hosts, the Lord of Hosts,

The Lord of Hosts, the Lord of Hosts,

80

ALTO.

He is the King of Glory, He is the King of Glory, He is the King of

TENOR.

He is the King of Glory, He is the King of Glory, He is the King of Glory, He

BASS.

He is the King of Glory, He is the King of Glory, He is the King of Glory, He

He is the King of Glory, He is the King of Glory, He is the King of Glory,

Glo-ry, He is the King of Glo-ry, He is the King of Glo-ry, He is

is the King of Glo-ry, He is the King of Glo-ry, the Lord of Hosts, He

is the King of Glo-ry, He is the King of Glo-ry, the Lord of Hosts, He is the

the Lord of Hosts, He

the King . . of Glo - - - ry, the Lord of Hosts, He is the King of Glo

is the King of Glo - - - ry, the Lord of Hosts, He is . . the King of

King of Glo - - ry, the Lord of Hosts, He is the King of

is the King of Glo - - - ry,

ry,  
Glo - ry, of Glo - ry, the Lord of Hosts, He is the King..  
Glo - ry, the Lord of Hosts, He

the Lord of Hosts, He is the King of Glo  
- - of Glo - - ry, of Glo - -  
is the King of Glo - ry, of Glo - - ry, of Glo - -  
is the King of Glo - ry, of Glo - -

E  
- - ry, He is the King of Glo-ry, He is the King of Glo-ry, the Lord of Hosts,  
- - ry, He is the King of Glo-ry, He is the King of Glo-ry, the Lord of  
- - ry, He is the King of Glo-ry, He is the King of Glo-ry, the Lord of  
- - ry, He is the King of Glo-ry, He is the King of Glo-ry, the Lord of  
E



the Lord of Hosts, the Lord of Hosts, the Lord of Hosts, He  
Hosts, the Lord of Hosts, the Lord of Hosts, the Lord of  
Hosts, the Lord of Hosts, the Lord of Hosts, the Lord of  
Hosts, the Lord of Hosts, the Lord of Hosts, the Lord of

is the King of Glo ry, He  
Hosts, He is the King of Glo ry, of Glo ry, He  
Hosts, He is the King of Glo ry, of Glo ry, He  
Hosts, He is the King of Glo ry, He

is the King of Glo-ry, He is the King of Glo-ry, the Lord of  
is the King of Glo-ry, He is the King of Glo-ry, the Lord of Hosts,  
is the King of Glo-ry, He is the King of Glo-ry, the Lord of  
is the King of Glo-ry, He is the King of Glo-ry, the Lord of

Hosts, the Lord of Hosts, the Lord of Hosts, He is the King . .  
 the Lord of Hosts, . . the Lord of Hosts, He is the King, . . the King of  
 Hosts, the Lord of Hosts, the Lord of Hosts, He is the King of Glo - ry, the  
 Hosts, the Lord of Hosts, the Lord of Hosts, He is the King of  
 . . of Glo - ry, the King of Glo - ry, He  
 Glo - ry, the King of Glo - ry, He  
 King of Glo - ry, the King of Glo - ry, He  
 Glo - ry, the King of Glo - ry, He  
 is the King of Glo - ry, He is the King of Glo - ry, of Glo - ry.  
 is the King of Glo - ry, He is the King of Glo - ry, of Glo - ry.  
 is the King of Glo - ry, He is the King of Glo - ry, of Glo - ry.  
 is the King of Glo - ry, He is the King of Glo - ry, of Glo - ry.

No. 84. RECITATIVE.—UNTO WHICH OF THE ANGELS SAID HE AT ANY TIME.

TENOR.

Un-to which of the an-gels said He at a-ny time, Thou art My Son, this day have I be-got-ten Thee?

*p*

No. 85. CHORUS.—LET ALL THE ANGELS OF GOD WORSHIP HIM.

*Allegro.*

SOPRANO. Let all the an-gels of God wor - ship Him,

ALTO. Let all the an-gels of God . . wor - ship Him,

TENOR. *f* Let all the an-gels of God wor - ship Him,

BASS. *f* Let all the an-gels of God wor - ship Him,

*Allegro. ♩ = 72.*

*f*

let all the an - gels of God, let all the an -

let all the an - gels of God wor -

let all the



gels of God wor - ship Him, let all the

ship Him, let all the an - gels of God

let all the an - gels of God

an - gels of God wor - ship Him, let

an - gels of God wor - ship Him,

wor - ship Him,

wor ship

all the an - gels of God wor - ship

let all the an - gels of God wor - ship

let all the an - gels of

Him, let all the an - gels of God wor - ship Him,

Him, let all the an -

Handel's Messiah.—Novello's Edition.

Him,  
 God wor ship Him, let all the  
 let all the an gels of God wor  
 gels of God wor  
 let all the an  
 an gels of God wor ship Him,  
 ship Him, let all the an - gels of God  
 ship Him,  
 gels of God wor  
 wor  
 wor ship Him,  
 wor ship Him,

ship Him, let all the an - gels of God, let

ship Him, let all the an - gels of God, let

let all the an - gels of God, let

let all the an - gels of God, let

all the an - gels of God wor

all the an - gels of God wor

all the an - gels of God wor

gels of God wor

ship Him.

ship Him.

ship Him.

ship Him.

ship Him.



## No. 36.

## AIR.—THOU ART GONE UP ON HIGH.

*Allegro* ♩ = 84.

The piano introduction consists of two systems of grand staves. The first system features a treble staff with a melodic line in G major, starting with a half note G4, followed by eighth notes A4-B4, and then a series of sixteenth-note runs. The bass staff provides harmonic support with a steady eighth-note pattern. The second system continues the melodic development in the treble staff, with the bass staff maintaining the harmonic accompaniment.

BASS. A

Thou art gone up on high, Thou art gone up on high,

*p*

10

The vocal entry is in the bass staff, marked 'BASS.' and 'A'. It begins with a half note G3, followed by a quarter note A3, and then a series of eighth notes. The piano accompaniment in the grand staves below provides harmonic support, with the treble staff featuring a melodic line and the bass staff providing a steady eighth-note accompaniment. A dynamic marking of *p* (piano) is present.

Thou hast led cap-tiv - i - ty cap - tive, Thou hast led cap-tiv - i - ty

The vocal entry continues in the bass staff, with the piano accompaniment in the grand staves below. The treble staff features a melodic line with some grace notes, and the bass staff provides a steady eighth-note accompaniment.

cap - tive, and re - ceiv - - - - ed gifts . . for men; yea,

20

The vocal entry continues in the bass staff, with the piano accompaniment in the grand staves below. The treble staff features a melodic line with some grace notes, and the bass staff provides a steady eighth-note accompaniment.

e - ven for Thine en - e - mies,

yea, e - ven for . . . Thine en - e - mies,

B

f

30

that the Lord

p

God might dwell . . a - mong them, that the Lord God might dwell, . . .

40

might dwell a - mong them.

*C*

*f*

60

Thou art gone up on high, Thou art gone up on high, Thou hast

*p*

led cap-tiv - i - ty cap - tive, Thou hast led cap-tiv - i - ty cap - tive,

60

and re - ceiv - ed gifts for men; yea, e - - ven

*p*

for Thine en - . . . . .

*tr*

70



e - mies, for Thine en - e - mies,

*f*

that the Lord God might dwell a - mong them,

*p*

80

that the Lord God might dwell . . . . .

a - mong them,

*p*

90

**E**

that the Lord God, that the Lord

*p*

God might dwell a - mong them, might dwell . . . . .

100

. . . . . a - mong .

**F**

them, that the Lord God might dwell a - mong them.

110

120

## No. 87.

## CHORUS.—THE LORD GAVE THE WORD.

*Andante Allegro.*

SOPRANO.

ALTO.

TENOR.

BASS.

The Lord gave the word; great was the com - pa - ny of the

*Andante Allegro. ♩ = 80.*

preach - ers, great was the com - pa - ny, the com - pa - ny, the com - pa - ny, the com - pa - ny of the preach - ers, great was the com - pa - ny of the



**A**

preach-ers. The Lord gave the word; great was the com - pa - ny, the

10

Ped.

pa - ny, the com - pa - ny, the com - pa - ny of the com - pa - ny of the com - pa - ny of the

**B**

pa - ny of the preach - ers, great was the com - pa - ny of the preachers, preach - ers, of the preach - ers, great was the com - pa - ny of the preachers, pa - ny of the preach - ers, great was the com - pa - ny, the com

**B**

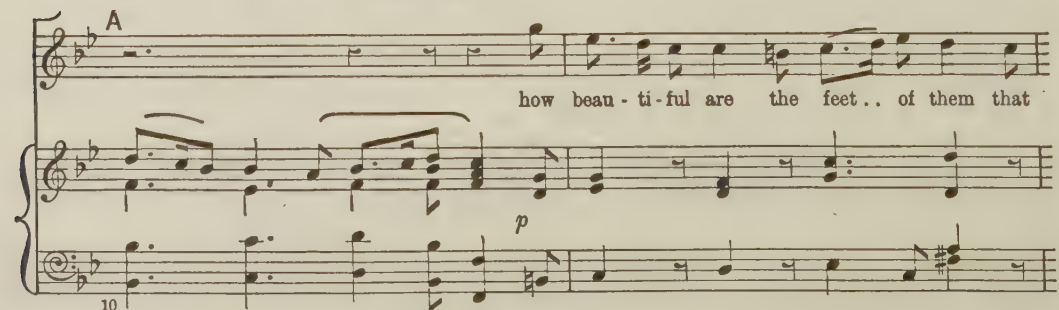
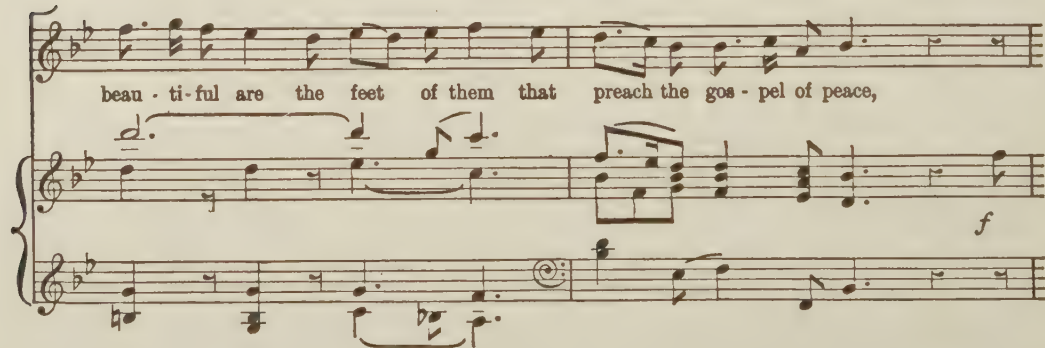
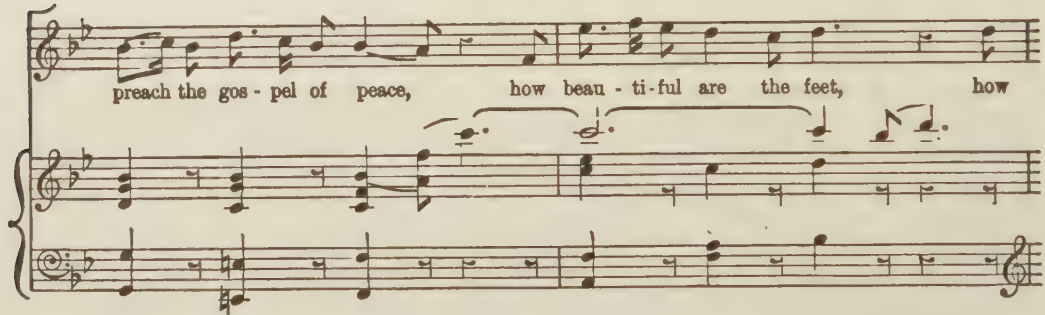
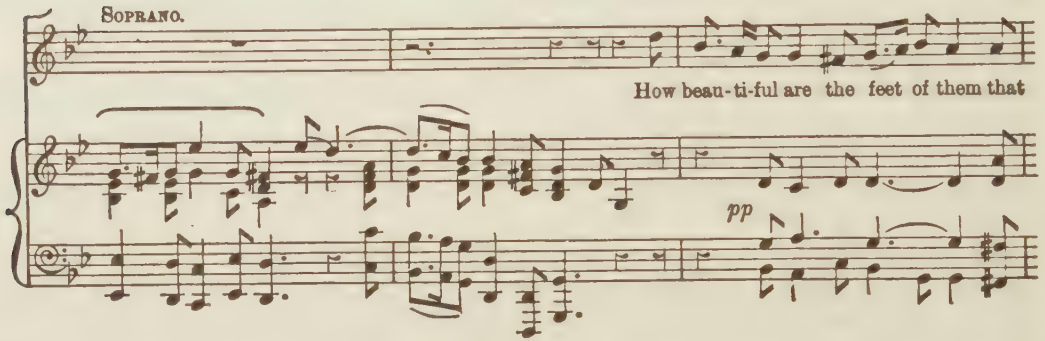
great was the com-pany of the preachers, of the preachers, great was the com-pany, the com-pany, the com-pany of the preach-ers, of the preach-ers, com-pany, the com-pany, the com-pany of the preach-ers, of the preach-ers, com-pany, the com-pany of the preach-ers, of the preach-ers, pa-ny, the com-pany of the preach-ers, of the preach-ers.

## No. 38.

## AIR.—HOW BEAUTIFUL ARE THE FEET.

*Larghetto.* ♩ = 104.

SOPRANO.





preach the gos-pel of peace, and bring glad ti - - - dings, and

bring glad ti - - - dings, glad ti - dings of good things, and

**B**  
bring glad ti - - dings, glad ti-dings of good things, and bring . . . glad ti-dings, glad

ti - dings of good things, glad ti - dings of . . . good things!

*f*

20

## No. 89. CHORUS.—THEIR SOUND IS GONE OUT INTO ALL LANDS.

*A tempo ordinario.*

SOPRANO. Their sound is gone out in - to all lands, their sound is gone

ALTO. Their sound is gone out in - to all lands,

TENOR. Their sound is gone out, their

BASS. Their sound is gone out, . .

*A tempo ordinario. ♩ = 88.*

*f*

out in - to all lands, in - to all lands, their sound is gone

in - to all lands, . . . in - to all lands, their sound is gone

sound is gone out in - to all lands, their sound is gone out . . . .

. . their sound is gone out in - to all lands, their sound is gone out . . . .

out in - to all lands, their sound is gone out . . . in - to all  
 out, is gone out, their sound is gone out, is gone out in - to all  
 . . . in - to all lands, in - to all lands, in - to all  
 . . . in - to all lands, . . . their sound is gone out . . . in - to all

lands, and their  
 lands,  
 lands, and their words un-to the ends of the world, . . .  
 lands, A

words un-to the ends of the world, . . . un-to the  
 . . . un-to the ends of the world, . . . un-to the  
 and their words un-to the ends of the



ends of the world, . . . un-to the

and their words un to the ends of the world, . . . un -

ends of the world, un-to the ends of the

world, . . . and their words, and their words un - to the

20

**B**

ends of the world, their sound is gone out, is gone out in - to all

- to the ends of the world, their sound is gone out, is gone out in - to all

world, . . . of the world, their sound is gone out in - to all

ends . . . of the world, their sound is gone out in - to all

*tr*

**B**

lands, . . . and their words un - to the ends of the world, . . .

lands, and their words un - to the ends of the world, . . .

lands, and their words, and their words un-to the ends of the world, of the

*f*

lands, and their words un-to the ends of the

22

**Bandel's Messiah.**—Novello's Edition.

## No. 40. AIR.—WHY DO THE NATIONS SO FURIOUSLY RAGE TOGETHER.

*Allegro.* ♩ = 112.

*f*

*p*

Bass. A

Why do the

nations so furiously rage together? why



do the peo - ple im - ag - ine a vain thing? why

do the na - tions rage

so fu - rious - ly to -

- ge - ther? why do the peo - ple im -

- ag - - - - - ine a . . vain

thing? . . . im - ag - ine a vain

B

thing? why do the

*f* *p*

na - tions so fu - rious-ly rage to - ge - ther, and

*f* *p*

40

why do the peo-ple, and why do the

peo-ple im - ag - ine a . . . vain thing? . . . why

do the na - tions rage . . . . .

50

so fu - rious - ly to -

C

- ge - ther, so fu - rious - ly to - ge - ther? and why do the

peo - ple im - ag - ine a vain thing? im -

cres.

60

- ag - - - - ine a vain thing? and

*f* *p*



why do the peo-ple im - ag - ine a vain

thing?

*f*

The

*p*

kings of the earth rise up, and the ru - lers take coun - sel to -

- ge - ther, take coun -

3 3 3 3

sel, take coun - sel to -

- ge - ther against the Lord, and a - gainst . . . His a - -

3 3 3 3 3 3

- noint

3 3 3 3

ed, a - gainst the Lord, and His a -

90

- noint . . . ed.

## No. 41.

## CHORUS.—LET US BREAK THEIR BONDS ASUNDER

*Allegro e staccato.*

SOPRANO.



Let us break their bonds a - sun-der, let us break,

ALTO.



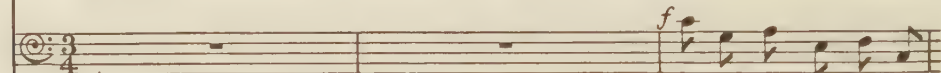
Let us break their

TENOR.



Let us break their bonds a - sun-der, let us, let us break their bonds a -

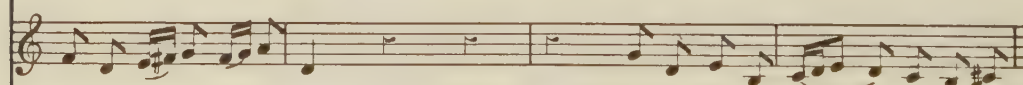
BASS.



Let us break their bonds a -

*Allegro e staccato.* ♩ = 76.

let us break their bonds a - sun - der,

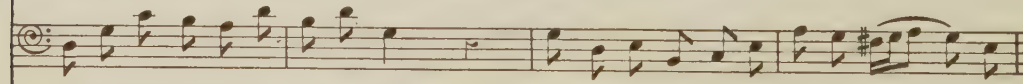


bonds a - sun-der, let us break,

let us break their bonds . . a-sun-der,



- sun-der, let us, let us break, let us break their bonds a - sun - der,



- sun-der, let us, let us break their bonds,

let us break their bonds a-sun-der, let . . us,





let us break their bonds a - sun - der,

let us break their bonds a - sun - der,

let us break their bonds a - sun - der, and cast a - way

let us break their bonds a - sun - der,

10

and cast a -

and cast a - way . . . . . their yokes from

their yokes from us, and cast a - way their yokes from

- way . . . . . their yokes from us, and cast a -

us, and cast a - way their yokes from us, and cast a - way, and cast a -

us, and cast a - way their yokes from us, and cast a - way, and cast a -

and cast a - way, . . . . .

A musical score for the hymn "A-We'll Sing A-Way Our Yokes". The score includes four vocal staves (Soprano, Alto, Tenor, Bass) and two piano accompaniment staves. The key signature has one sharp (F#), indicating D major or B minor. The time signature is common time (C). The lyrics are written below the vocal staves.

**Vocal Lyrics:**

- Soprano: - way their yokes from us, and cast a - way their yokes from
- Alto: - way their yokes from us, and cast a - way their yokes from
- Tenor: - way their yokes from us, and cast a - way their yokes from us,
- Bass: . . . . . and cast a - way their yokes from

The piano accompaniment consists of two staves. The right hand plays chords and moving lines, while the left hand provides harmonic support with chords and bass notes. The piece concludes with a final chord in both hands.

B

us, let us break their bonds, let us break their bonds,  
us, let us break their bonds a - sun-der, let us break their  
let us break their bonds,  
us, let us break their bonds a -

A musical score for a piece titled 'B'. It features a grand staff with a treble and bass clef. The music is written in a key with one sharp (F#) and a 2/4 time signature. The melody is primarily in the treble clef, while the bass clef provides a harmonic accompaniment. The notation includes eighth and sixteenth notes, rests, and a key signature change to one sharp.

let us break their bonds a - sun - der,  
bonds, let us break their bonds a -  
let us break their bonds a - sun - der, let us break their bonds,  
- sun - der, let us break their bonds, let us break their bonds a -

let us break their bonds a - sunder, let us, let us break, let us break their bonds a - sunder, let us break their bonds, let us break their bonds a - sunder, let us break their bonds, let us break their bonds a - sunder, their bonds a - sunder, and cast a - way. . . . bonds, . . . their bonds a - sunder, let us break their bonds a - sunder, and cast a - way, . . . . let us break their bonds a - sunder, their yokes from us, and cast a - and cast a - and cast a - way, and cast a - and cast a - way. . . . their



- way their yokes from us, and cast a - way their yokes from us,  
 - way their yokes from us,  
 - way their yokes from us, and cast a - way their yokes from us,  
 yokes, their yokes from us, and cast a - way their yokes from us,

let us break their bonds a - sun - der, and cast a -  
 let us break their bonds, and cast  
 let us break their bonds a - sun - der, and cast, and cast a -  
 let us break their bonds, and cast a - way their yokes from

R.H.

- way, and cast a -  
 a - way their yokes, their yokes from us, and cast a - way, and cast a -  
 - way, and cast a - way their yokes from us, and cast a - way, and cast a -  
 us, and cast a - way their yokes from us, and cast a - way, and cast a -

D

- way their yokes from us, let us break their bonds, and cast a -

- way their yokes, . . let us break their bonds, their bonds a - sun - der, and cast a -

- way their yokes, let us break their bonds a - sun - der, their bonds a - sun - der, and cast a -

- way their yokes from us, let us break their bonds a - sun - der, and cast a -

- way, and cast a - way their yokes from us.

- way, and cast a - way their yokes from us.

- way, and cast a - way their yokes from us.

- way, and cast a - way their yokes from us.

- way, and cast a - way their yokes from us.

- way, and cast a - way their yokes from us.

- way, and cast a - way their yokes from us.

- way, and cast a - way their yokes from us.

## No. 42.

## RECITATIVE.—HE THAT DWELLETH IN HEAVEN.

TENOR.

Hethat dwelleth in heaven shall laugh them to scorn; the Lord shall have them in de-ri-sion.

## No. 43.

## AIR.—THOU SHALT BREAK THEM.

*Andante.* ♩ = 84.

*f*

TENOR.

*A*

Thou shalt break them, Thou shalt

break them with a rod . . . . of i-ron;

*poco cres.*



Thou shalt dash them in pie - ces like a pot - - ter's

*p*

20

ves - sel, Thou shalt dash them in pie - ces, in

*cres.*

pie - ces like a pot

*p*

B

- - - ter's ves - sel.

*f*

30

Thou shalt break them,

*p*

Thou shalt break them with a rod . . . . .

. . . . . of i - ron; Thou shalt

dash them in pie - ces like a . . . pot - ter's . . .

ves - sel, Thou shalt dash them in pie - ces like a

pot . . . . . ter's ves - sel, like a

*mf* *p*

*f* *p*

40 50

pot - - ter's ves - sel, Thou shalt dash them in

pie - ces like a pot - - - ter's

D  
ves - sel.



*Allegro.*

SOPRANO. Hal - le-lu-jah,

ALTO. Hal - le-lu-jah,

TENOR. Hal - le-lu-jah,

BASS. Hal - le-lu-jah,

*Allegro. ♩ = 72*

Hal - le-lu-jah, Hal-le-lu-jah, Hal-le-lu-jah, Hal-le-lu-jah,

Hal - le-lu-jah, Hal-le-lu-jah, Hal-le-lu-jah, Hal-le-lu-jah,

Hal - le-lu-jah, Hal-le-lu-jah, Hal-le-lu-jah, Hal-le-lu-jah,

Hal - le-lu-jah, Hal-le-lu-jah, Hal-le-lu-jah, Hal-le-lu-jah,

Hal-le-lu-jah, Hal-le-lu-jah, Hal-le-lu-jah, Hal-le-lu-jah, Hal-le-lu-jah!

Hal-le-lu-jah, Hal-le-lu-jah, Hal-le-lu-jah, Hal-le-lu-jah, Hal-le-lu-jah!

Hal-le-lu-jah, Hal-le-lu-jah, Hal-le-lu-jah, Hal-le-lu-jah, Hal-le-lu-jah!

Hal-le-lu-jah, Hal-le-lu-jah, Hal-le-lu-jah, Hal-le-lu-jah, Hal-le-lu-jah!

for the Lord God Om-ni - po-tent reign - eth, Hal-le-lu-jah, Hal-le-lu-jah, Hal-le-  
 for the Lord God Om-ni - po-tent reign - eth, Hal-le-lu-jah, Hal-le-lu-jah, Hal-le-  
 for the Lord God Om-ni - po-tent reign - eth, Hal-le-lu-jah, Hal-le-lu-jah, Hal-le-  
 for the Lord God Om-ni - po-tent reign - eth, Hal-le-lu-jah, Hal-le-lu-jah, Hal-le-

A

lu-jah, Hal-le-lu-jah! Hal-le-  
 lu-jah, Hal-le-lu-jah! for the Lord God Om-ni - po-tent reign - eth, Hal-le-  
 lu-jah, Hal-le-lu-jah! for the Lord God Om-ni - po-tent reign - eth, Hal-le-  
 lu-jah, Hal-le-lu-jah! for the Lord God Om-ni - po-tent reign - eth, Hal-le-

B  
 lu-jah, Hal-le-lu-jah, Hal-le-lu-jah, Hal-le-lu-jah! for the Lord  
 lu-jah, Hal-le-lu-jah, Hal-le-lu-jah, Hal-le-lu-jah!  
 lu-jah, Hal-le-lu-jah, Hal-le-lu-jah, Hal-le-lu-jah! Hal-le-lu-jah, Hal-le-  
 lu-jah, Hal-le-lu-jah, Hal-le-lu-jah, Hal-le-lu-jah!

B



[illegible]



le - lu - jah! The king-dom of this world  
 Hal - le - lu - jah! The king-dom of this world  
 - le - - lu - jah! The king-dom of this world  
 - lu-jah, Hal-le - lu - jah! The king-dom of this world

*(p)* *C*

is be - come the King-dom of our Lord and of His Christ, and of His  
 is be - come the King-dom of our Lord and of His Christ, and of His  
 is be - come the King-dom of our Lord and of His Christ, and of His  
 is be - come the King-dom of our Lord and of His Christ, and of His

*f* *f* *f* *f*

*40*

Christ;  
 Christ;  
 Christ; and He shall reign for  
 Christ; and He shall reign for ev - er and ev - er, for ev - er and

*D* *f*

*f*

and

and He shall reign for ev - er and ev - er, for ev - er

ev - er and ev - er, and He shall reign for ev - er and ev - er,

ev - er, and He shall reign, and He shall reign for ev - er, for ev - er, for ev - er, for

He shall reign for ev - er and ev - er. King of

and ev - er, for ev - er and ev - er. King of

and He shall reign for ev - er and ev - er,

ev - er and ev - er, for ev - er, for ev - er and ev - er,

50

Kings, and Lord of

Kings, and Lord of

for ev - er and ev - er, Hal - le - lu - jah, Hal - le - lu - jah!

for ev - er and ev - er, Hal - le - lu - jah, Hal - le - lu - jah!

Lords, . . . . . King of  
 Lords, . . . . .  
 for ev - er and ev - er, Hal-le-lu - jah, Hal-le - lu - jah!  
 for ev - er and ev - er, Hal-le-lu - jah, Hal-le - lu - jah!  
 for ev - er and ev - er, Hal-le-lu - jah, Hal-le - lu - jah!

Kings, . . . . . and Lord of  
 for ev - er and ev - er, Hal-le-lu - jah, Hal-le - lu - jah!  
 for ev - er and ev - er, Hal-le-lu - jah, Hal-le - lu - jah!  
 for ev - er and ev - er, Hal-le-lu - jah, Hal-le - lu - jah!  
 for ev - er and ev - er, Hal-le-lu - jah, Hal-le - lu - jah!

Lords, . . . . . King of  
 for ev - er and ev - er, Hal-le-lu - jah, Hal-le - lu - jah!  
 for ev - er and ev - er, Hal-le-lu - jah, Hal-le - lu - jah!  
 for ev - er and ev - er, Hal-le-lu - jah, Hal-le - lu - jah!  
 for ev - er and ev - er, Hal-le-lu - jah, Hal-le - lu - jah!



He shall reign for ev - er and ev - er, for ev - er and

reign for ev - er and ev - er, King of Kings, for ev - er and

and He shall reign for ev - er and ev - er, King of Kings,

and He shall reign for ev - er and ev - er, King of Kings, for ev - er and

ev - er, Hal - le - lu - jah, Hal - le - lu - jah ! and He shall  
 ev - er, and Lord of Lords, Hal - le - lu - jah, Hal - le - lu - jah ! and  
 and Lord of Lords, . . . and He shall  
 ev - er, and Lord of Lords, Hal - le - lu - jah, Hal - le - lu - jah ! and He shall

reign for ev - er, for ev - er and ev - er, King of  
 He shall reign for ev - er and ev - er, King of . .  
 reign for ev - er, for ev - er and ev - er, King of . .  
 reign for ev - er, for ev - er and ev - er, King of

Kings, and Lord of Lords, King of Kings, and Lord of  
 Kings, and Lord of . . . Lords, King of Kings, and Lord of . .  
 Kings, and Lord of . . . Lords, King of Kings, and Lord of . .  
 Kings, and Lord of Lords, King of Kings, and Lord of

Lords, and He shall reign for ev - er and ev -

Lords, and He shall reign for ev - er and ev -

Lords, and He shall reign for ev - er and ev -

Lords, and He shall reign for ev - er, for ev - er and ev -

er, King of Kings, and Lord of Lords, Hal-le-lu-jah, Hal-le-

er, for ev - er and ev - er, for ev - er and ev - er, Hal-le-lu-jah, Hal-le-

er, for ev - er and ev - er, for ev - er and ev - er, Hal-le-lu-jah, Hal-le-

er, for ev - er and ev - er, for ev - er and ev - er, Hal-le-lu-jah, Hal-le-

lu-jah, Hal-le-lu-jah, Hal-le-lu-jah, Hal-le-lu-jah!

lu-jah, Hal-le-lu-jah, Hal-le-lu-jah, Hal-le-lu-jah!

lu-jah, Hal-le-lu-jah, Hal-le-lu-jah, Hal-le-lu-jah!

lu-jah, Hal-le-lu-jah, Hal-le-lu-jah, Hal-le-lu-jah!



## PART III.

No. 45.

AIR.—I KNOW THAT MY REDEEMER LIVETH.

*Larghetto. ♩ = 72*

*mp*

*tr*

*tr*

10

SOPRANO. A

I

*cres.*

*dim.*

know that my Re - deem - er liv - eth,

*p*

*p*

20

and that He shall stand . . . at . . the lat - - - ter . .

*tr*

30

day . . . up - on the earth,

*f*

**B**

I know that my Re - deem - er liv - eth, and that

*p*

40

He shall stand . . . at the lat - ter day up - on the

*tr*

**C**

earth, . . . up - on the earth, I know . . . that my Re -

50

- deem - er liv - eth, and He shall stand . . . at the lat - - - ter day

60

up - on the earth, . . . . . up - on . . the earth ;

And though worms de - stroy this bo - dy,

yet in my flesh shall I see God, yet in my

flesh shall I . . see God. I



know that my Re - deem - er liv - eth. And though worms de - stroy this

*p*

bo - dy, yet in my flesh shall I see God, yet in my

*f*

100

flesh . . . shall I see God, shall I see God. I know that my Re -

*p*

110

- - deem - er liv - eth. For now is Christ ris - en

*f* *p*

120

from the dead, the first - - fruits of them that

*pp*

sleep, . . . . . of them that sleep, the first - fruits of

180

them that sleep, *G* for now is Christ

*p* *3* *p*

140

*cres.* ris - en, for now is Christ ris - en from the dead,

*cres.* *p*

*Adagio.* the first-fruits of them, of them that sleep.

*Adagio.* *f* *tr*

150

*3*

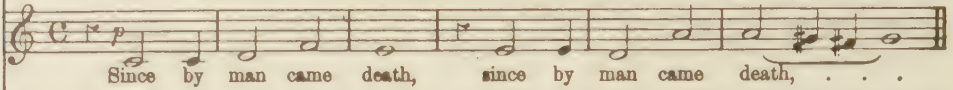
160

## CHORUS.—SINCE BY MAN CAME DEATH.

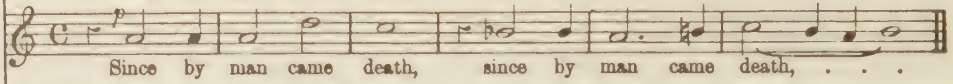
B.

*Grave.*

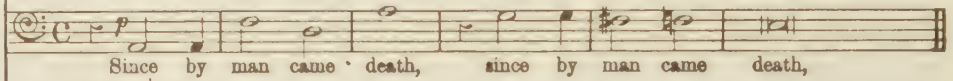
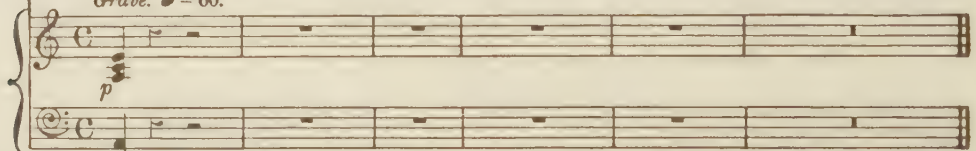
ALTO.



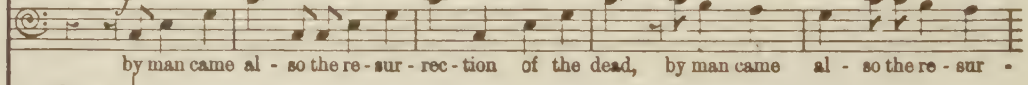
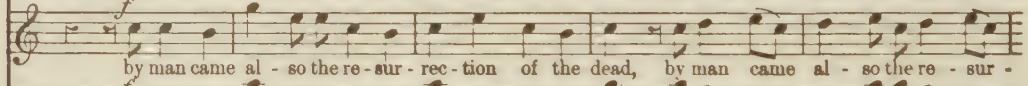
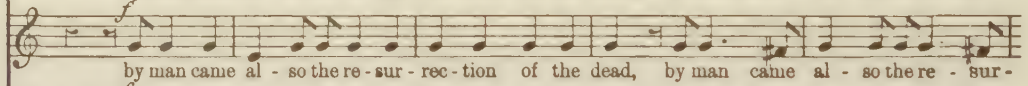
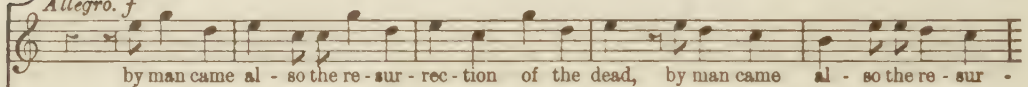
TENOR.



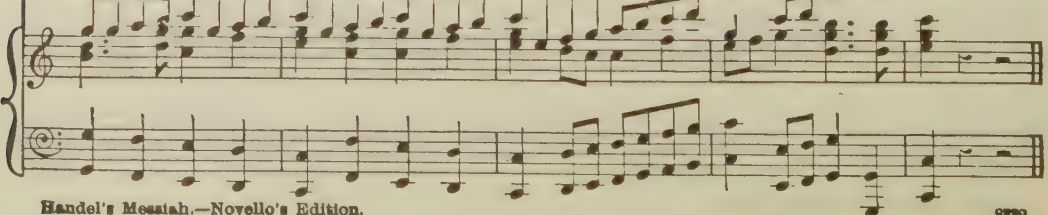
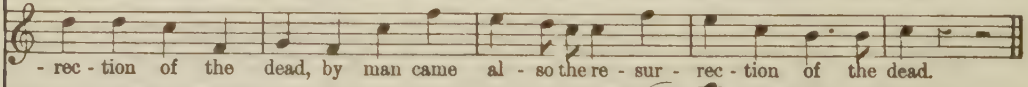
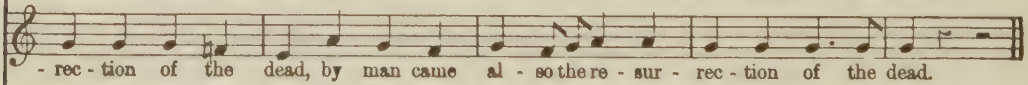
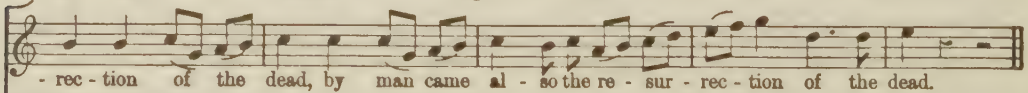
BASS.

*Grave.* ♩ = 60.

A.

*Allegro. f**Allegro.* ♩ = 84.

A





**B Grave.**

*p* For as in Ad - am all die, for as in Ad - am all die, . . .

*p* For as in Ad - am all die, for as in Ad - am all die,

*p* For as in Ad - am all die, for as in Ad - am all die, . . .

*p* For as in Ad - am all die, for as in Ad - am all die,

**B Grave.** ♩ = 60.

*p*

90

**C Allegro.**

e - ven so in Christ shall all be made a - live, e - ven so in

e - ven so in Christ shall all be made a - live, e - ven so in

*f* e - ven so in Christ shall all be made a - live, e - ven so in

*f* e - ven so in Christ shall all be made a - live, e - ven so in

**C Allegro.**

*f*

Christ shall all be made a - live, e - ven so in Christ shall all, . . .

Christ shall all be made a - live, e - ven so in Christ shall all, . . .

Christ shall all be made a - live, e - ven so in Christ shall all, . . .

Christ shall all be made a - live, e - ven so in Christ shall all, . . .

so in Christ shall all . . be made a - live, ev'n so in

so in Christ shall all . . be made a - live, ev'n so in

so in Christ shall all be made a - live, ev'n so in

so in Christ shall all . . be made a - live, ev'n so in

Christ shall all, shall all be . . made a - live.

Christ shall all, shall all be made a - live.

Christ shall all, shall all be . . made a - live.

Christ shall all, shall all be made a - live.

## No. 47.

## RECITATIVE.—BEHOLD, I TELL YOU A MYSTERY.

**BASS.**

Be-hold, I tell you a mys-te-ry; we shall not all sleep, but we shall all be

chang'd in a moment, in the twinkling of an eye, at the last trumpet.

*p*

*f*

## No. 48.

## AIR.—THE TRUMPET SHALL SOUND.

*Pomposo, ma non Allegro. ♩ = 80.*

*f*

*Trumpet Solo.*

*p*

10

20

*f*



BASS. S. A.

The trum-pet shall sound, . . .

Measures 75-80. The Bass part has a long note in measure 75. The Soprano/A part has a melodic line. The piano accompaniment is in the right hand, with a forte *f* dynamic in measure 79.

and the dead shall be raised,

and the dead shall be

Measures 81-86. The Bass part continues the melody. The Soprano/A part has a melodic line. The piano accompaniment is in the right hand, with a piano *p* dynamic in measure 81.

raised . . . in - cor - rup - ti - ble,

Measures 87-92. The Bass part continues the melody. The Soprano/A part has a melodic line. The piano accompaniment is in the right hand, with a forte *f* dynamic in measure 89.

the trum - pet shall sound, . . .

and the dead shall be

Measures 93-98. The Bass part continues the melody. The Soprano/A part has a melodic line. The piano accompaniment is in the right hand, with a forte *f* dynamic in measure 93 and a piano *p* dynamic in measure 95.

raised,

be raised in - cor - rup - ti - ble,

be

Measures 99-104. The Bass part continues the melody. The Soprano/A part has a melodic line. The piano accompaniment is in the right hand.

raised in - cor - rup - ti - ble, and we shall be changed, . . .

60

. . . . . and

we shall be changed.

*f*

70

*Trumpet. The*

*tr*

trum - pet shall sound, . . . the trum - pet shall sound, . . .

*p* *f*

80

D

and the dead shall be raised, . . . . . be

90

raised in - cor - rup-ti-ble, be raised in - cor - rup-ti-ble,

and we shall be changed, be changed, . . . . .

100

E

. . . . . and we shall be changed,

*f*

and we shall be changed, . . . . . we shall be

*tr* *tr*

110



changed, *tr.* and we shall be changed, and

190

we shall be changed,

and we shall be changed, we shall be changed,

190

*Adagio.* G *a tempo.*

and we shall be changed, we shall be changed.

*Adagio.* *f a tempo.*

140

150

FINE. \*

For this cor-rupti-ble must put ..

FINE. \*

*p*

on in - cor - rup-tion, for this cor - rup - ti-ble must put

on, must put on, . . . must put

170

on, must put on in - cor - rup-tion; and this

*cres.* *p*

180

\* This second part of the Air is generally omitted.

mor - tal must put . . on im - mor - tal

190

i - ty, and this mor - tal must put on im - mor - tal

200

i - ty, im - mor - tal i - ty. The

210



## No. 49.

## RECITATIVE.—THEN SHALL BE BROUGHT TO PASS.

*ALTO.*

Then shall be brought to pass the saying that is written, Death is swallow'd up in vic-to-ry.

*p*

## No. 50.

## DUET.—O DEATH, WHERE IS THY STING?

*ALTO.* *Andante.*

O death, O death. where, where is thy sting? O death, where is thy O grave, O

*TENOR.*

*Andante. ♩ = 69.*

*p*

sting? O grave, where is thy vic-to-ry? O grave, O

grave, where, where is thy vic-to-ry? where is thy vic-to-ry? O death,

death, O death, where, where is thy sting? where, O grave, where is thy

where, where is thy sting? where, where is thy sting? O grave, where is thy

N.B.—This Duet is given in the abridged form indicated by Handel in the Dublin score. Compare the Full Score.

**A**

vic-to-ry? O death, where, where is thy sting? O grave, . . O grave, where

vic-to-ry? O grave, O death, where, where is thy sting? O grave, O grave, where

is thy vic-to-ry? O grave, where is thy vic-to-ry? The sting . . of death is sin, the

is thy vic-to-ry? O grave, where is thy vic-to-ry? The sting . .

sting of death is sin, and . . the strength of sin is . . the law,

. . of death is sin, and the strength of sin . . is . . the law, the sting . .

the sting . . of death is sin, and the strength of sin . . is . . the law.

. . of death is sin, the sting of death is sin, and . . the strength of sin is . . the law.

## No. 51.

## CHORUS.—BUT THANKS BE TO GOD.

*Andante.* *f*

**SOPRANO.** But thanks, but thanks, thanks, thanks be to God, but thanks, but

**ALTO.** But thanks, but thanks, thanks, thanks be to God, to God, thanks be to

**TENOR.** But thanks, but thanks, thanks, thanks be to God, thanks be to

**BASS.** But thanks, but thanks, thanks, thanks be to God, thanks be to

*Andante.*  $\text{♩} = 69.$

thanks, thanks. thanks be to God, Who giv - eth us the vic - to-ry, the vic - to-ry through

God, thanks be to God, Who giv - eth us the vic - to-ry through

God, thanks be to God, to God, Who giv - eth us the vic - to-ry through

God, thanks be to God,



our Lord Je - sus Christ,

our Lord Je - sus Christ, Who giv - eth us the

our Lord Je - sus Christ, Who giv - eth us the vic - to-ry, Who

Who giv - eth us the vic - to-ry, the vic - to-ry through

Who giv - eth us the vic - to-ry through our Lord Je - sus Christ,

vic - to-ry, Who giv - eth us the vic - to-ry through our Lord Je - sus Christ, but

giv - eth us, Who giv - eth us the vic - to - ry through our Lord Je - sus Christ,

our Lord Je - sus Christ, through our Lord Je - sus Christ,

but

thanks, but thanks, thanks be . . . to God, . . . thanks be to God,

but thanks, but thanks, thanks,

thanks, but thanks, but thanks, but thanks, thanks be to God,  
 thanks be to God, but thanks, thanks be to  
 thanks be to God, to God, thanks be to God, to God,  
 but thanks, but thanks, but thanks be to God, thanks

thanks be to God, but thanks, but thanks, thanks..  
 God, to God, but thanks . . be to God,  
 but thanks . . be to God, but  
 be to God, but thanks, but thanks, thanks be to God,

**B**  
 . . thanks, thanks be to God, thanks, thanks be to God, thanks.. be.. to  
 thanks, but thanks, thanks, thanks be to God, thanks . . be to God, to  
**B**

God, Who giv-eth us the vic-tory, the vic-tory through our Lord Je-sus Christ, but thanks be to God, but thanks, thanks be to God, to God, Who giv-eth us the

Who giv-eth us the vic-tory, Who giv-eth us the

God, Who giv-eth us the vic-tory, Who giv-eth us the

Who giv-eth us the

vic-tory through our Lord Je-sus Christ, but thanks be to God, but thanks, thanks be to God, but

vic-tory through our Lord Je-sus Christ, but thanks be to God, but

vic-tory through our Lord Je-sus Christ, but thanks be to God, but

vic-tory through our Lord Je-sus Christ, but thanks be to God, but

but thanks, thanks be to God, to God, Who giv-eth us the

thanks, but thanks, thanks be to God, Who

thanks, but thanks, thanks be to God, Who

thanks, but thanks, thanks be to God, Who



vic - to - ry, Who giv - eth us the vic - to - ry, Who giv - eth us the  
 Who giv - eth us the vic - to - ry, the  
 giv - eth us the vic - to - ry, the vic - to - ry, Who giv - eth us the  
 giv - eth us the vic - to - ry, the vic - to - ry, Who giv - eth us the

vic - to - ry through our Lord Je - sus Christ, D  
 vic - to - ry through our Lord Je - sus Christ, but thanks, but thanks, thanks,  
 vic - to - ry through our Lord Je - sus Christ, but thanks, thanks, thanks be to  
 vic - to - ry through our Lord Je - sus Christ, D

but thanks, thanks, thanks be to  
 thanks be to God, thanks, thanks be to God, but thanks, thanks,  
 God, thanks, thanks be to God, to God, but thanks, thanks,  
 but thanks, thanks,

God, thanks be to God, Who giv-eth us the vic - to -

thanks be to God, to God, Who

thanks be to God, thanks be to God, Who giv-eth us the

thanks be to God, thanks be to God, Who

- ry through our Lord Je - - sus Christ, Who

giv - eth us the vic - to - ry, Who giv - eth us the vic - to - ry, Who

vic - to - ry, Who giv - eth us the vic - to - ry, the vic - to - ry, Who

giv - eth us the vic - to - ry, Who giv - eth us the vic - to - ry, Who

*Adagio.*

giv - eth us the vic - to - ry through our Lord Je - sus Christ.

giv - eth us the vic - to - ry through our Lord Je - sus Christ.

giv - eth us the vic - to - ry through our Lord Je - sus Christ.

giv - eth us the vic - to - ry through our Lord Je - sus Christ.

*Adagio.*

## No. 52. AIR.—IF GOD BE FOR US, WHO CAN BE AGAINST US?

*Larghetto.* 88.

*f*

10

20

A SOPRANO.

If God be for us, who can be a - gainst us? who

*p*

30

can be a - gainst us? who can be a - gainst us? if God be



for us, who can be a - gainst us?

*f* *tr*

40

**B**

Who shall lay . . a - ny - thing to the charge of

*tr* *p*

50

God's e - lect? of God's e - lect?

*tr* *tr* *tr*

who shall lay a - ny - thing to the charge . . .

*tr* *tr*

60

. . . of God's e - lect?

*f* *tr*

It is God that

70

*p*

jus - ti - fi - eth, it is God that jus - ti - fi -

80

eth.

90

Who is he that con-demn-eth?

90

*f*

Who is he that con-demn-eth?

*p*

who is he that con - demn-eth? who is

100

he that com - demn - eth?

*f*

It is Christ that

110

di - ed, yea ra - ther, that is ris - en a - gain,

*p*

Who is at the right hand of God, Who

*p*

120



makes in - ter - ces - sion for us, Who makes in - ter - ces - sion for us, in - ter -

130

- ces - sion for us, Who makes in - ter - ces

140

sion, Who makes in - ter -

*tr* *tr*

- ces - sion for us, Who is at the

150

right hand of God, Who is at the right hand of God, at the right hand of

*Adagio.*  
God, Who makes in - ter - ces - sion for us.  
*ad lib.* *f a tempo.*

170

## No. 58.

## CHORUS.—WORTHY IS THE LAMB THAT WAS SLAIN.

*Largo.*

SOPRANO. *f* Wor - thy is the Lamb that was slain, and hath re -

ALTO. *f* Wor - thy is the Lamb that was slain, and hath re -

TENOR. *f* Wor - thy is the Lamb that was slain, and hath re -

BASS. *f* Wor - thy is the Lamb that was slain, and hath re -

*Largo.* ♩ = 60. *f*

*Andante.*

- deem - ed us to God by His blood, to re - ceive pow - er, and rich - es, and

- deem - ed us to God by His blood, to re - ceive pow - er, and rich - es, and

- deem - ed us to God by His blood, to re - ceive pow - er, and rich - es, and

- deem - ed us to God by His blood, to re - ceive pow - er, and rich - es, and

*Andante.* ♩ = 120.

wis - dom, and strength, and hon - our, and glo - ry, and bless - ing.

wis - dom, and strength, and hon - our, and glo - ry, and bless - ing.

wis - dom, and strength, and hon - our, and glo - ry, and bless - ing.

wis - dom, and strength, and hon - our, and glo - ry, and bless - ing.

10



*A Largo.*

Wor - thy is the Lamb that was slain, and hath re - deem - ed us to

Wor - thy is the Lamb that was slain, and hath re - deem - ed us to

Wor - thy is the Lamb that was slain, and hath re - deem - ed us to

Wor - thy is the Lamb that was slain, and hath re - deem - ed us to

*A Largo.*

*Andante.*

God, to God by His blood, to re - ceive pow - er, and rich - es, and

God, to God by His blood, to re - ceive pow - er, and rich - es, and

God, to God by His blood, to re - ceive pow - er, and rich - es, and

God, to God by His blood, to re - ceive pow - er, and rich - es, and

*Andante.*  $\text{♩} = 120.$

wis - dom, and strength, and hon - our, and glo - ry, and bless - ing.

wis - dom, and strength, and hon - our, and glo - ry, and bless - ing.

wis - dom, and strength, and hon - our, and glo - ry, and bless - ing.

wis - dom, and strength, and hon - our, and glo - ry, and bless - ing.

B *Larghetto.*

Bless - ing and honour, glo-ry and pow'r, be un - to Him, be un - to Him that sit-teth upon the

Bless - ing and honour, glo-ry and pow'r, be un - to Him, be un - to Him that sit-teth upon the

B *Larghetto.*  $\text{♩} = 72$

Bless-ing and honour, glo-ry and pow'r, be un - to Him, be un - to

throne, and un - to the Lamb,

throne, and un - to the Lamb,

Him that sit-teth upon the throne, . . . and un - to the Lamb, . . .

Bless - ing and

that sit-teth upon the throne, and un - to the Lamb,

for ev - er and ev - er, for ev - er and ev - er, glo - ry,  
hon - our, glo - ry and pow'r, be un - to Him, be un - to Him,  
for ev - er and ev - er, for ev - er and ev - er, for ev - er and  
bless - ing and hon - our, glo - ry and  
ry,  
for ev - er and ev - er, for ev - er, that  
ev - er, for ev - er and ev - er,  
pow'r, be un - to Him, be un - to Him that sit - teth up - on the  
that sit - teth up - on the throne, and  
sit - teth up - on the throne, . . . up - on the throne, . . . and  
and  
throne, . . . up - on the throne, up - on the throne, . . . and



un - - to the Lamb. Bless - ing and

un - - to the Lamb. Bless - ing and hon - our, glo - ry and

un - - to the Lamb.

un - - to the Lamb. Bless - ing and hon - our, glo - ry and pow'r, be un - to

hon - our, glo - ry and pow'r, be un - to Him, glo -

pow'r, be un - to Him, glo - - ry be un - to Him

Bless - ing and hon - our, glo - ry and pow'r, be un - to

Him for ev - er,

ry be un - to Him that

that sit - teth up - on the throne,

Him, and un - to the Lamb,

that sit - teth up - on the throne,

sitteth upon the throne, that sitteth upon the throne, for ev - er and ev - er.

that sitteth upon the throne for ev - er and ev - er.

Blessing and honour, glory and pow'r, be un - to

and un - to the Lamb for ev - er and ev - er.

er, and un - to the Lamb for . . .

er, and un - to the Lamb for . . .

Him. Bless - ing and hon - our, glo - ry and pow'r, be un - to Him for

er. Bless - ing and hon - our, glo - ry and pow'r, be un - to Him for

60

ev - er. Bless - ing and hon - our, glo - ry and pow'r, be un - to

ev - er. Bless - ing and hon - our, glo - ry and pow'r, be un - to

ev - er. Bless - ing and hon - our, glo - ry and pow'r, be un - to

ev - er.

**D**

Him, be un - to Him,

Him, be un - to Him, bless - ing and hon - our, glo - ry and pow'r, be un - to

Him, be un - to Him, bless - ing and hon - our, glo - ry and pow'r, be un - to

Bless - ing and hon - our, glo - ry and pow'r, be un - to

**D**

bless - ing, hon - our, glo - ry and pow - er, be un - to

Him, be un - to Him, bless - ing, hon - our, glo - ry and pow - er, be un - to

Him, be un - to Him, bless - ing, hon - our, glo - ry and pow - er, be un - to

Him, be un - to Him, bless - ing, hon - our, glo - ry and pow - er, be un - to

Him that sitteth upon the throne, . . . up - on the throne, and un - to the

Him that sitteth upon the throne, . . . and un - to the

Him that sitteth upon the throne, and un - to the

Him that sitteth upon the throne, and un - to the Lamb, un - to the



E

Lamb, . . . for ev - er, for ev - er and ev - er, for

Lamb, for ev - er, for ev - er, for ev - er, for ev - er and ev - er, for

Lamb, for ev - er, for ev - er, for ev - er, for ev - er and ev - er, for

Lamb, for ev - er, for ev - er, for ev - er and ev - er, for

ev - er and ev - er, for ev - er and ev - er, for ev - er and ev - er, for

ev - er and ev - er, for ev - er and ev - er, for ev - er and ev - er, for

ev - er and ev - er, for ev - er and ev - er, for ev - er and ev - er, for

ev - er and ev - er, for ev - er and ev - er, for ev - er and ev - er, for

*Adagio.*

ev - er, for ev - er and ev - er, for ev - er and ev - er.

er, for ev - er and ev - er, for ev - er and ev - er.

ev - er, for ev - er and ev - er, for ev - er and ev - er.

- er, for ev - er and ev - er, for ev - er and ev - er.

*Adagio.*

70

Handel's Messiah. — Novello's Edition.

A musical score for a piece titled "Amen". The score is written for voice and piano. The vocal part is in the upper staves, and the piano accompaniment is in the lower staves. The key signature is one sharp (F#), and the time signature is 4/4. The tempo is marked "Allegretto". The score consists of two systems. The first system has three vocal staves and two piano staves. The second system has two vocal staves and two piano staves. The lyrics "A - - - men, A - - - men, A - - - men," are written under the first vocal staff. The lyrics "men, A - men, A - men, A - men," are written under the second vocal staff. The lyrics "A - men, A - men, A - men," are written under the third vocal staff. The lyrics "men, A - men, A - men, A - men," are written under the fourth vocal staff. The piano part features a melody in the right hand and a bass line in the left hand. The score ends with a double bar line and the number 90.

A musical score for the song "The Rose Tree". The score is written on two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). It contains a melody with various note values, including quarter, eighth, and sixteenth notes, and rests. The lower staff is in bass clef with the same key signature and time signature, featuring a simple bass line with mostly whole and half notes. A dynamic marking of *f* (forte) is placed below the first measure of the lower staff. The score concludes with a double bar line and repeat dots on both staves.

A musical score for the song 'The Rose Tree'. The score is written for voice and piano. The voice part is on a single staff with a treble clef, key signature of one sharp (F#), and a 2/4 time signature. The piano accompaniment is on two staves with a grand staff (treble and bass clefs), also in one sharp and 2/4 time. The piano part features a prominent left-hand bass line with eighth and sixteenth notes, and a right-hand melody with eighth and sixteenth notes. The score includes a key signature change from one sharp to two sharps (F# and C#) in the middle. The tempo is marked 'Allegretto' and the dynamics include 'f' (forte) and 'p' (piano). The score ends with a double bar line and a repeat sign.

This musical score is for the chorale "Amen" from the Notebook for Anna Bach, BWV 769, by Johann Sebastian Bach. It features five staves: four vocal parts (Soprano, Alto, Tenor, Bass) and one keyboard part (Piano). The key signature has two sharps (F# and C#), indicating D major or B minor. The time signature is common time (C). The piece begins with a treble clef and a key signature change to two sharps. The lyrics are "A - - men, A-men, A - men, A - - mea, men," repeated across the staves. The piano accompaniment starts with a forte dynamic (ff) and includes various rhythmic patterns such as eighth and sixteenth notes, and chords. The score concludes with a final cadence in the right hand and a sustained chord in the left hand, marked with a forte (f) dynamic.



[illegible]

[illegible]



men, A K men, A men, A

men, A men, A men, A

men, A men, A men, A



[illegible]

# CHORAL WORKS FOR MIXED VOICES

- Bach**  
**Christmas Oratorio**  
 for soprano, alto, tenor & bass soli, SATB & orchestra  
**Mass in B minor**  
 for two sopranos, alto, tenor & bass soli, SSATB & orchestra  
**St Matthew Passion**  
 for soprano, alto, tenor & bass soli, SATB & orchestra
- Brahms**  
**Requiem**  
 for soprano & baritone soli, SATB & orchestra
- Elgar**  
**Give unto the Lord Psalm 29**  
 for SATB & organ or orchestra
- Fauré**  
**Requiem**  
 for soprano & baritone soli, SATB & orchestra  
*edited by Desmond Ratcliffe*
- Handel**  
**Messiah**  
 for soprano, alto, tenor & bass soli, SATB & orchestra  
*edited by Watkins Shaw*
- Haydn**  
**Creation**  
 for soprano, tenor & bass soli, SATB & orchestra  
**Imperial 'Nelson' Mass**  
 for soprano, alto, tenor & bass soli, SATB & orchestra  
**Maria Theresa Mass**  
 for soprano, alto, tenor & bass soli, SATB & orchestra  
**Mass in time of War 'Paukenmesse'**  
 for soprano, alto, tenor & bass soli, SATB & orchestra
- Monteverdi**  
**Beatus Vir**  
 for soloists, double choir, organ & orchestra  
*edited by Denis Stevens & John Steele*  
**Magnificat**  
 for SSATB chorus, instruments & organ  
*edited by John Steele*  
**Vespers**  
 for soloists, double choir, organ & orchestra  
*edited by Denis Stevens*
- Mozart**  
**Requiem Mass**  
 for soprano, alto, tenor & bass soli, SATB & orchestra
- Scarlatti**  
**Dixit Dominus**  
 for SATB, soli & chorus, string orchestra & organ continuo  
*edited by John Steele*











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HANDEL

# MESSIAH

EDITED BY EBENEZER PROUT

NOVELLO



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